

*The
Inland
Printer
for
February
1913*

*Chicago
New York*

Vol. 50. No. 5

Price 30 Cents

DOUBLETONE INKS

AND

ULLMANINES

**Are finding wider and wider application
In the printing of high-grade
Catalogue and Magazine work.**

**To correct an erroneous impression
Prevalent among those unfamiliar with
Our line, we would emphasize that
All the Ullmanines, and a
Majority of the Doubletone Inks
Can, as a rule, be
Run without slip-sheeting.**



Sigmund Ullman Co.

**New York
Philadelphia**

**Chicago
Cleveland
Cincinnati**



Snowflake

"The Perfect Printing Paper"

Has gained the highest place in the eyes of informed Printers and Advertisers thru genuine dependable merit.

The new Snowflake specimen book is the 'latest word' in fine printing.

Write for a copy.

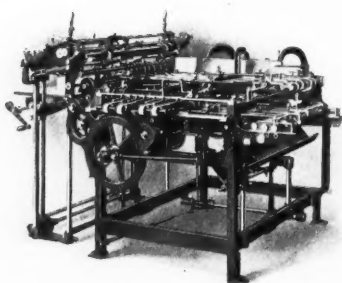


Distributors of "BUTLER BRANDS"

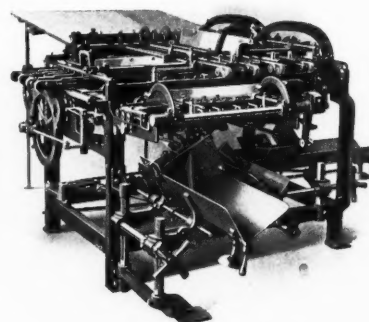
Standard Paper Co.	Milwaukee, Wis.	Central Michigan Paper Co.	Grand Rapids, Mich.
Interstate Paper Co.	Kansas City, Mo.	Mutual Paper Co.	Seattle, Wash.
Southwestern Paper Co.	Dallas, Tex.	American Type Founders Co.	Spokane, Wash.
Southwestern Paper Co.	Houston, Tex.	American Type Founders Co.	Vancouver, B. C.
Pacific Coast Paper Co.	San Francisco, Cal.	National Paper & Type Co. (export only)	New York, N. Y.
Mississippi Valley Paper Co.	St. Louis, Mo.	National Paper & Type Co.	City of Mexico, Mex.
Sierra Paper Co.	Los Angeles, Cal.	National Paper & Type Co.	City of Monterey, Mex.
Oakland Paper Co.	Oakland, Cal.	National Paper & Type Co.	Havana, Cuba

J. W. Butler Paper Company, Chicago.

ESTABLISHED 1844



187—8½ x 11" to 19 x 25"



189—12 x 16" to 25 x 38"

DEXTER JOBBING FOLDERS

DEXTER JOBBING FOLDERS will more completely fill the requirements of the average plant handling a large variety of Book, Pamphlet and Magazine work than any other machine. They are Jobbing Folders in the strictest sense of the word, designed especially for simplicity of operation and quick changes from one size sheet to another; the most approved labor saving devices, reducing cost of operation to the minimum.

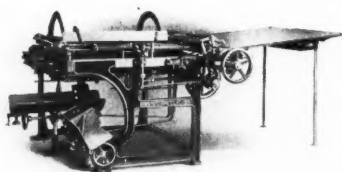
THESE FOLDERS are not an experiment; they are the latest creation of the largest manufacturers of folding machines in the world; they compile experience of over thirty years in building and designing satisfactory machines.

Back of these latest designs are thousands of machines in daily use. Great numbers of them will be found in the largest printing and publishing plants in the world.

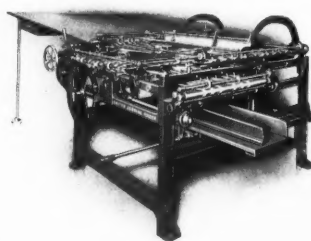
WHERE standards are the highest and the output in products are the largest—there the DEXTER machines are sure to be found.

They are built in the following sizes:

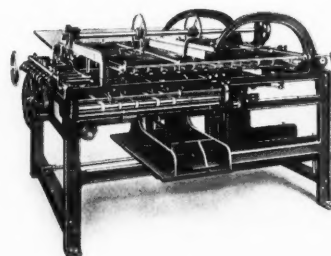
Cat. No.	Sheet size	Cat. No.	Sheet size
187	8½ x 11 to 19 x 25	190	12 x 16 to 33 x 46
189	12 x 16 to 25 x 38	191	14 x 19 to 39 x 52
No. 192—24 x 36 to 42 x 60			



190—12 x 16" to 33 x 46"



191—14 x 19" to 38 x 52"

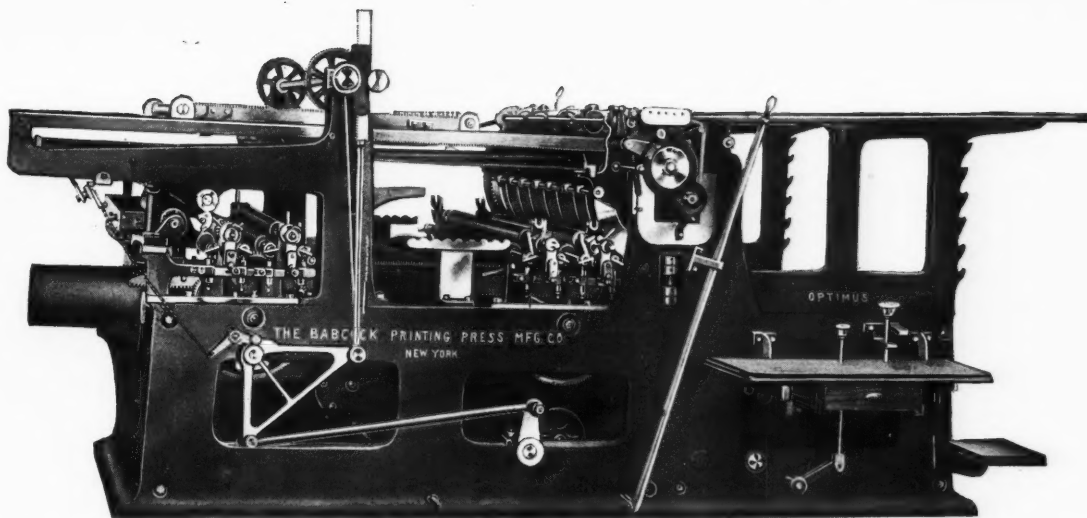


192—24 x 36" to 42 x 60"

DEXTER FOLDER COMPANY

FOLDERS, PILE FEEDERS, CUTTERS, BUNDLING PRESSES, CROSS CONTINUOUS FEEDERS

200 Fifth Ave., NEW YORK 431 South Dearborn St., CHICAGO Fifth and Chestnut Sts., PHILADELPHIA 185 Summer St., BOSTON
Dodson Printers' Supply Co., ATLANTA, GA. N. W. Brintnall, 508 Howard Street, SAN FRANCISCO
T. W. & C. B. Sheridan, LONDON, ENGLAND The J. L. Morrison Co., TORONTO, CANADA E. G. Myers, DALLAS, TEXAS



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Winnipeg

BARNHART BROTHERS & SPINDLER, WESTERN AGENTS, 168-172 W. MONROE ST., CHICAGO
ST. LOUIS KANSAS CITY OMAHA ST. PAUL SEATTLE DALLAS WASHINGTON, D. C.
National Paper & Type Company, 31 Burling Slip, New York. Exporters to South America, with branches in Mexico, Cuba, Peru, Argentina and Chile

The Babcock Optimus The Babcock Optimus

A line half an inch wide across the press where the cylinder engages the form is the impression. The reciprocating bed and revolving cylinder must pass impression smoothly at equal speed and under heavy strain that will not yield. Every element of the problem is important, unyielding rigidity to strain the principal one. Inflexibility under impression stress is needed by heavy work; the best now is heavy. Weakness limits good service to light forms.

Press rigidity depends primarily upon the supports under the bed, a powerful cylinder and its lifting mechanism. The Optimus adds the strength of its heavy side-frames as a direct force at impression, an important source of power poorly used if at all in other presses, as shown by their sliding cylinder boxes.

That the Optimus possesses greatest impression strength is quickly proved by reference to those operating it with other presses. Ask such and you will be told that heavy forms are taken from every other press and put on the Optimus to get better product. Features adding nothing to strength in other machines contribute to Optimus rigidity.

Talking on this subject with a pressroom superintendent, we were told, "I have eight — and seven — presses, and constantly feel the need of Optimus

machines for our heaviest work. I could save time as well as do it better. If all were Babcocks the firm would be a considerable gainer."

Last winter in New York, on very heavy catalogue work divided among a number of pressrooms, the Optimus printed its forms readily without bother to its operator or injury to itself, and after 300,000 impressions left the plates in good condition. Other big machines broke under the same work; some new ones bought especially for the job, printed it, but were practically ruined, and some were forced to cut forms in two and print half sheets.

Almost regardless of other qualities the press with greatest strength is the best press. If to this superlative quality be added a smooth and perfect driving motion; ample distribution; assured register; a time-saving delivery that needs no change whatever for sheet sizes or thicknesses; high speed and splendid endurance, we have the Optimus as it is. The originality of these features and their effectiveness in the Optimus make them particularly interesting. The comprehending admirer of high class, well-balanced and efficient machinery must approve them. He will like details; and a brief description of those features that make the Optimus better we shall give here later,

SET IN AUTHORS ROMAN



There is scarcely an American Business Man of standing who has not heard of OLD COUNCIL TREE BOND. Hence, when you call on him and suggest that paper for his office stationery, *your* work, Mr. Printer, is practically done. That's good team-work. We prepare the ground and plant the seed, and *you reap the harvest*. That fact will prove mighty alluring to the enterprising master printers of the hour.

If we create a *demand* for OLD COUNCIL TREE BOND, *you* reduce *your* selling efforts by supplying it. That is operating "along the lines of least resistance". How many times in your career have you wasted an hour or two trying to boost a paper that has not been advertised and which has done nothing for you? Why don't you make *our* dollars do *your* selling for you? Any smart business man will tell you that that is smart business management.

We are advertising OLD COUNCIL TREE Bond in your locality. Every bit of business we create will come to you. You can thank us for it by specifying the paper—and, believe us, OLD COUNCIL TREE BOND will never give you the slightest cause for self-reproach. We are with you, Printers. Are you with us?—that's the question.

LIST OF AGENTS CARRYING OLD COUNCIL TREE BOND

BALTIMORE, B. F. Bond Paper Co.	ITHACA, N. Y., T. G. Miller & Sons Paper Co.	OMAHA, Carpenter Paper Co.
BUFFALO, The Ailing & Cory Company	LOS ANGELES, Blake, Moffitt & Towne.	PORTLAND, OREGON, Blake, McFall Co.
BRANTFORD, CANADA, Barber-Ellis, Ltd.	LANSING, MICH., Dudley Paper Co.	PHILADELPHIA, Irwin N. Megargee & Co.
CINCINNATI, Chatfield & Woods Co.	MEXICO CITY, MEX., National Paper & Type Co.	PITTSBURGH, Chatfield & Woods Co.
CLEVELAND, Union Paper & Twine Co.	MINNEAPOLIS, Minneapolis Paper Co.	ROCHESTER, The Ailing & Cory Company
CHICAGO, Chicago Paper Co.	MILWAUKEE, Standard Paper Co.	SEATTLE, American Paper Co.
DETROIT, Choate-Stevens Paper Co.	MILWAUKEE, E. A. Bower Co.	SPRINGFIELD, MO., Springfield Paper Supply Co.
DENVER, Graham Paper Co.	NASHVILLE, Graham Paper Co.	SPOKANE, Spokane Paper & Stat. Co.
DALLAS, TEXAS, West-Cullum Paper Co.	NEW ORLEANS, LA., Graham Paper Co.	ST. LOUIS, Graham Paper Co.
HARRISBURG, Johnston Paper Co.	NEW YORK CITY, J. E. Linde Paper Co.	ST. PAUL, Wright, Barrett & Stillwell Co.
HAVANA, CUBA, National Paper & Type Co.	NEW YORK CITY, George W. Millar & Co.	TACOMA, Tacoma Paper & Stat. Co.
INDIANAPOLIS, Indiana Paper Co.	NEW YORK CITY (HARLEM), J. E. Linde Paper Co.	TOLEDO, Blade Printing & Paper Co.
KANSAS CITY, Graham Paper Co.	NEWARK, N. J., J. E. Linde Paper Co.	TORONTO, CANADA, Barber-Ellis, Ltd.
	NORFOLK, VA., Old Dominion Paper Co.	WINNIPEG, CANADA, Barber-Ellis, Ltd.
		WASHINGTON, D. C., B. F. Bond Paper Co.



NEENAH PAPER COMPANY

MANUFACTURERS OF LOFT-DRIED WRITING PAPERS.

NEENAH, WIS.

Sometimes a 5½c paper will serve as well as a 12c stock

If you only had a way to find it out.

For instance, a bond paper made entirely of sulphite, costing not over 5½c a lb., will often lithograph as well as a bond paper made of rags and costing 12c a lb.

Many times it will have practically the same strength, and very much the same surface. For some purposes, such as for circular letters, bill-heads, special forms, etc., it is just as satisfactory as more expensive paper.

The trouble is that, in buying this grade of paper, you can not be sure of getting uniformity. With the aid of an Ashcroft Paper Tester, however, you can buy such a paper, and effect a large saving, without the slightest risk of getting stuck with poor goods. You have a way of holding the paper seller or maker strictly to contract. Users of the Ashcroft Paper Tester save thousands of dollars in this way.

The Ashcroft Thickness Gauge is another device to protect the buyer against poor goods, and also to help him to choose wisely between the brands of different makers. It will enable him to pick up a letter-head, or a sample of bond paper, and instantly tell whether it is 13, 16, 20 or 24-lb. basis to the ream, size 17x22. It will enable a buyer to tell the ply of cardboard, the number of boxboard, and is useful in many other ways.

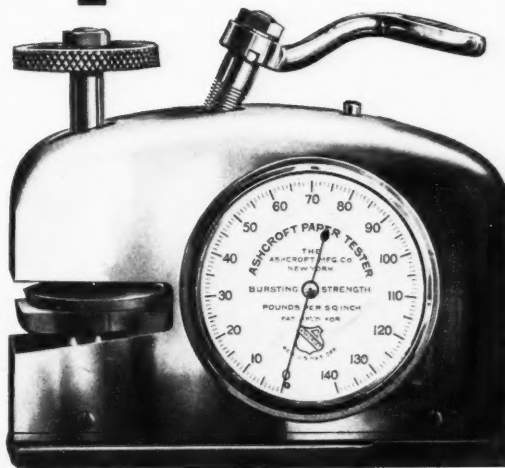
10 Days' Free Trial for Either or Both

If you want more particulars about these devices, write us to-day and we will answer promptly. The best plan is to simply write us on your own letter-head, saying, "Send the Ashcroft Paper Tester and the Ashcroft Thickness Gauge," or one of them, if you wish. At the end of ten days, we will then bill you, and you can either keep the machines, or one of them, or send them back. You take no risk. The burden of proving your need for these devices is on the instruments themselves. WRITE TO-DAY.

The Ashcroft Mfg. Co.
85-89 LIBERTY ST. NEW YORK CITY

Canadian Sales Agent
G. B. Legge, 156 Yonge St., Toronto, Ont.

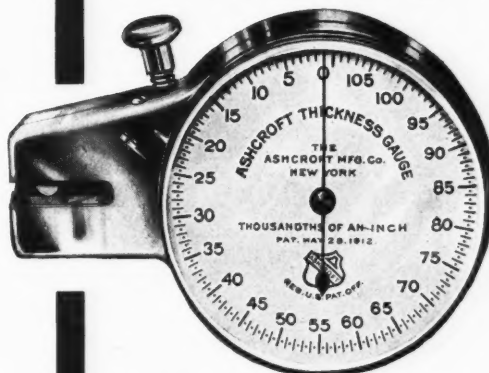
The Ashcroft Paper Tester



Price \$20.00. Calf Skin Case,
\$1.00 Extra

In Canada \$25.00. Calf Skin Case,
\$1.25 Extra

The Ashcroft Thickness Gauge

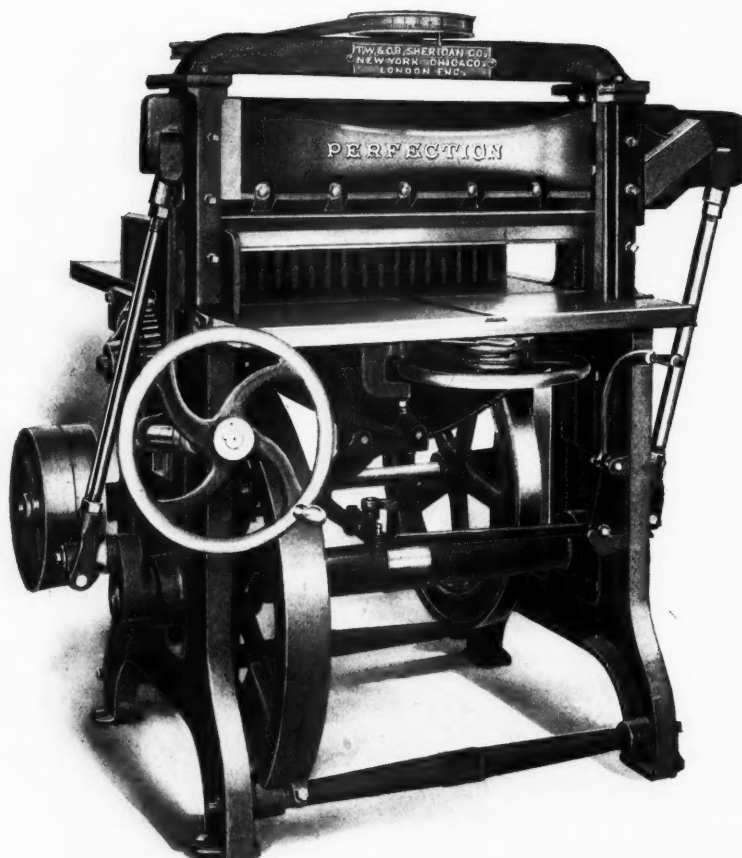


Price \$10.00. Calf Skin Case,
50c Extra

In Canada \$12.00. Calf Skin Case,
75c Extra

PERFECTION

COMPACT, RAPID, ACCURATE AND NOISELESS.
STRONG, WELL-BRACED, AND WILL RUN FOR
YEARS WITHOUT ADJUSTMENT



THE SHERIDAN 34-INCH PERFECTION CUTTER

IS ALL THAT ITS NAME IMPLIES. IT IS THE BEST SMALL HAND-CLAMP CUTTER ON THE MARKET
AND SELLS FOR ONLY \$400.00

THIS IS ONE OF THE MANY DIFFERENT SIZES AND STYLES OF CUTTING MACHINES WE MAKE

Write for Booklet on Sheridan Cutters

T. W. & C. B. SHERIDAN CO.

Established 1835

OFFICES AND SALESROOMS

56 and 58 Duane Street, NEW YORK

17 S. Franklin Street, CHICAGO

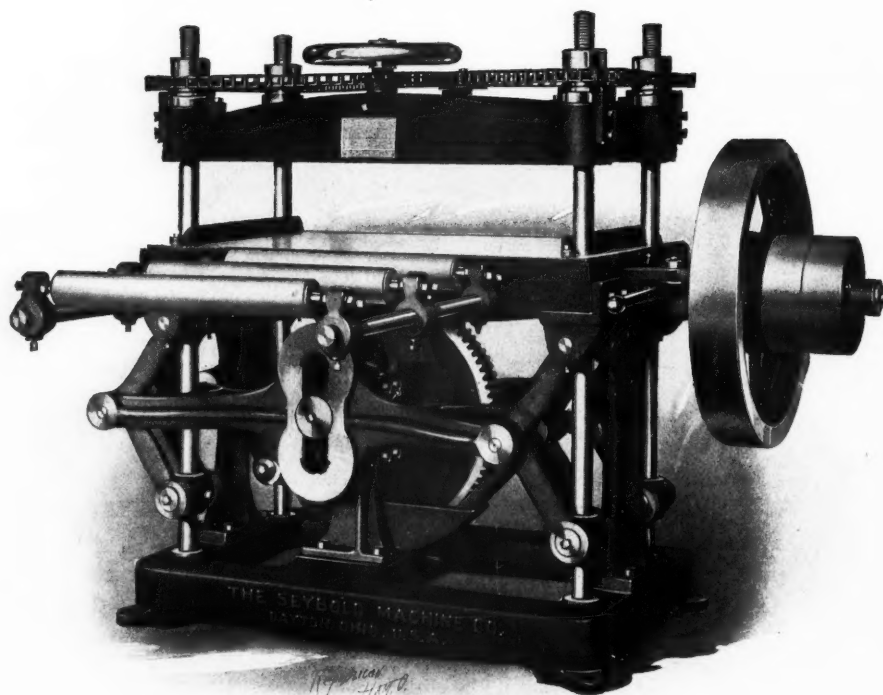
63-69 Mount Pleasant, LONDON, E. C., ENGLAND

The AULT & WIBORG CO.

I N K S

(HIC ET UBIQUE)

The Seybold Die Press



A simple, compact, substantial and easy operating machine, capable of immense production.

The platen is brought down synchronously at all four corners, obviating wear and kip in the bearings, insuring uniform pressure throughout, and consequently producing accurate work.

LET US SEND FULL PARTICULARS

THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U. S. A.

BRANCHES: New York, 70 Duane Street; CHICAGO, 112-114 W. Harrison St., New Rand-McNally Bldg.
AGENCIES: J. H. SCHROETER & BRO., Atlanta, Ga.; J. L. MORRISON CO., Toronto, Ont.; TORONTO TYPE FOUNDRY CO., LTD., Winnipeg, Man.;
KEYSTONE TYPE FOUNDRY OF CALIFORNIA, 638 Mission St., San Francisco, Cal.
THE BARNHART TYPE FOUNDRY CO., 1102 Commerce St., Dallas, Tex.

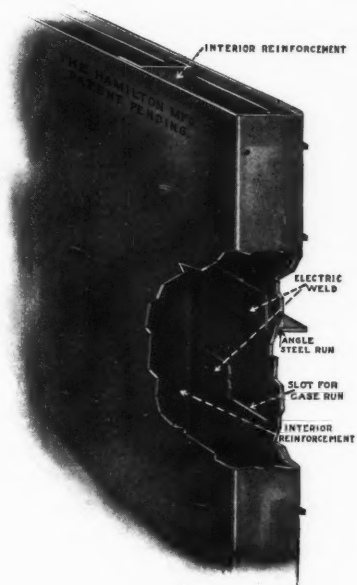
Hamilton Steel Furniture

Look Behind the Finish

ONE of the most important features of Steel Goods is in the backbone; be sure you don't draw a wish-bone instead.

The illustration shows a section of the double walls of a HAMILTON Steel Cabinet. Note carefully the construction—it means permanence. It means when you buy a HAMILTON Steel Cabinet, you're thru buying unless later you need greater capacity. Then you can add more like them. You'll insist on Hamilton Quality then because you'll know its real value.

But now before you buy—Look! Note the heavy walls of steel reinforced with channels, which not only strengthen the Cabinet but support the runs as well. The runs are of formed steel angle, 14 gauge. They are strong enough to hold the weight of three men alone but are even stronger when placed thru the slotted steel side of the Cabinet, with the inner legs electric welded to the side. Better still, they are accurately spaced by reason of the slots which are cut within a few thousandths of an inch. This means you can have the maximum number of cases in a Cabinet with everyone working smoothly and right.



Our cabinet ends are constructed of two sheets of steel spaced 1½ inches apart, with two steel channels running from top to bottom of ends. The sheets are riveted to the channels, forming a solid, compact, double end. The legs of the steel runs are placed thru slots in the inside sheet and the inside legs of the angle are electric welded to the sheet. The channels running from top to bottom of the ends between the two sheets of steel would be sufficient to hold the steel slides in place without any other support, but in order to produce the best possible construction, we electric weld the runs to the sheet. This gives greater strength to the whole Cabinet and to the runs as well.

Next month we will show other details of Hamilton Quality construction, convincing arguments why you should specify HAMILTON Furniture—the furniture with thirty years experience behind it.

THE HAMILTON MANUFACTURING CO.

Main Office and Factories, TWO RIVERS, WIS.

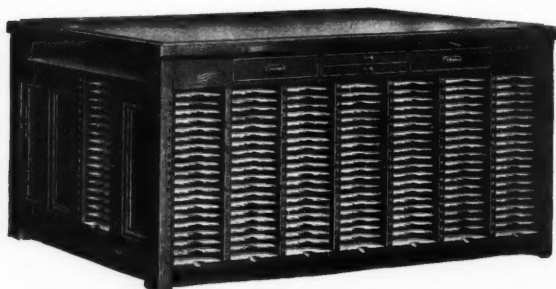
Eastern Office and Warehouse, RAHWAY, N. J.

HAMILTON GOODS CARRIED IN STOCK BY ALL TYPE FOUNDRIES AND DEALERS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

Hamilton Wood Furniture

HAMILTON QUALITY in Composing Room Furniture is a well recognized quantity the world over wherever the printing press has been the means of illuminating and dispelling the myths and prejudices, hoary with age. In this connection, touching the power of the press, the fact comes to mind that the great Government printing-plant at The Hague in Holland is equipped with Hamilton Composing Room Furniture. Thus in a humble way Hamilton Printing Office Furniture will be a link in the tangible chain of circumstances working to the overthrow of the last great legacy of the Dark Ages, "The God of War." In far off Tasmania, in



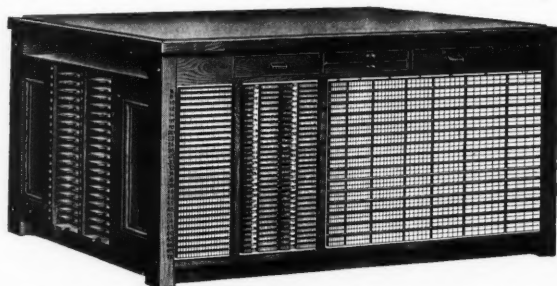
Showing One Side of the American Imposing Table with Book and Job Galley Shelves

New Zealand, Australia and the Straits Settlements, in India, thruout Africa, in France, England and Belgium, this trade mark on Hamilton's Composing Room Furniture is almost as familiar an object to the eye of the workman as it is in North and South America, where it is the recognized emblem of standard quality in sixty thousand printing plants. It is obvious that the reason of this supremacy in reputation is the quality behind the goods.

Improvement in Connection With Imposing Tables

There has been a wide development recently in connection with Imposing Tables. The newer types would now seem to be the acme of perfection, with the material compactly arranged and in most convenient position for the workman, with a view of economy in the use of materials and the saving of time at rush moments, when seconds rather than minutes or hours count.

The American is one of the latest Imposing Tables offered printers. One side is equipped with galley shelves to accommodate book and job pages on galvanized iron or pressed steel one-piece storage galleys of our manufacture, size $8\frac{3}{4} \times 13$ inches. All galley shelves are consecutively numbered.



Showing One Side of the American Imposing Table with Labor Saving Furniture and Reglet Racks

On opposite side of the American Imposing table are racks filled with labor-saving reglet and furniture in practical lengths, also a central rack for steel furniture. In the ends of the American Table are additional galley shelves for book pages. This Table has recessed ends and dustless base, metal furniture drawers in the upper rail and all other modern features. *Complete descriptive circular showing this and other up-to-date imposing tables sent on request.*

WOOD TYPE—Our line of Wood Type and Wood Borders is shown in the special catalog which will be supplied to all printers interested in this material. We have patterns for thousands of faces all made in any size desired. Wood Type is most effective in poster work. It is light in weight and cheaper than metal type in large sizes. Our wood type is guaranteed of correct and uniform height. Made of end-grain rock maple, the heaviest, hardest and toughest of native woods.

Ask for a copy of "COMPOSING-ROOM ECONOMY," showing floor plans of thirty-two modernized composing-rooms in some of the leading printing-plants in the United States.

THE HAMILTON MANUFACTURING CO.

Main Office and Factories, TWO RIVERS, WIS.

Eastern Office and Warehouse, RAHWAY, N. J.

HAMILTON GOODS CARRIED IN STOCK BY ALL TYPE FOUNDRIES AND DEALERS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

THESE ARE THE DAYS WHEN YOU NEED

REGULATUM

A perfect ink reducer for letterpress and lithographic inks of all descriptions. Not affected by heat or cold. For use in colored inks to reduce the body and remove tack. Makes an ink lay smoothly and increases its carrying capacity. Will not affect the shade of the most delicate tints.

AND

BLACKEEZE

Should be used for reducing half-tone inks instead of liquid reducer or varnish, it being a soft, tackless, black ink, which reduces without cutting or weakening the color.

YOU HAVE NEED EVERY DAY FOR INKS

WITH THE SPECIAL QUALITIES.....OF

H. D. BOOK INK

SPEED LIMIT BLACK INK WHICH

PERMITS OF PRINTING, TURNING, PRINTING AND BINDING

ALL THE SAME DAY

WITHOUT

SLIP-SHEETING

AND

READY TO MIX GOLD INK

MANUFACTURED
BY

THE QUEEN CITY PRINTING INK CO.

CINCINNATI
CHICAGO
PHILADELPHIA

MINNEAPOLIS
DETROIT
BOSTON

KANSAS CITY
ROCHESTER
DALLAS

CASLON ANTIQUE

48 Point \$7.75

3 A \$4.10 6 a \$3.65

THE Products 3

42 Point \$6.25

4 A \$3.30 7 a \$2.95

LARGE Reports 5

36 Point \$5.00

4 A \$2.55 8 a \$2.45

TASTEFUL Design 9

30 Point \$4.25

5 A \$2.10 10 a \$2.15

MEMBERS Entertained 72

24 Point \$3.50

6 A \$1.85 11 a \$1.65

SUPERIOR WISDOM PROVEN Buyers of Our Useful Material 81

18 Point \$3.25

9 A \$1.50 19 a \$1.75

ENCOURAGEMENT BRINGS SUCCESS Large Amount of Business done this year 52

14 Point \$3.00

13 A \$1.45 26 a \$1.55

STRONGEST ADMINISTRATIONS ESTABLISHED Most honest and ambitious young men in the country 46

12 Point \$2.75

15 A \$1.30 32 a \$1.45

TYPE THAT IS DURABLE
Is indispensable to all the wide
awake printers of today. 342

10 Point \$2.50

18 A \$1.20 36 a \$1.30

SOLID, TOUGH & ACCURATE
In body and set and uniform height
Without a doubt a clean cut face 48

6 Point \$2.00

22 A \$0.95 44 a \$1.05

EFFECTIVE AND PROGRESSIVE PRINTERS
Are educating the public to the appreciation of
what real quality printing consists of. 1234567890

8 Point \$2.25

20 A \$1.05 40 a \$1.20

STRIKING EFFECTS SECURED WITH
Modern type designs. When a printer puts
In our type he will get results. 1234567890

ADVANCE



FOUNDRY

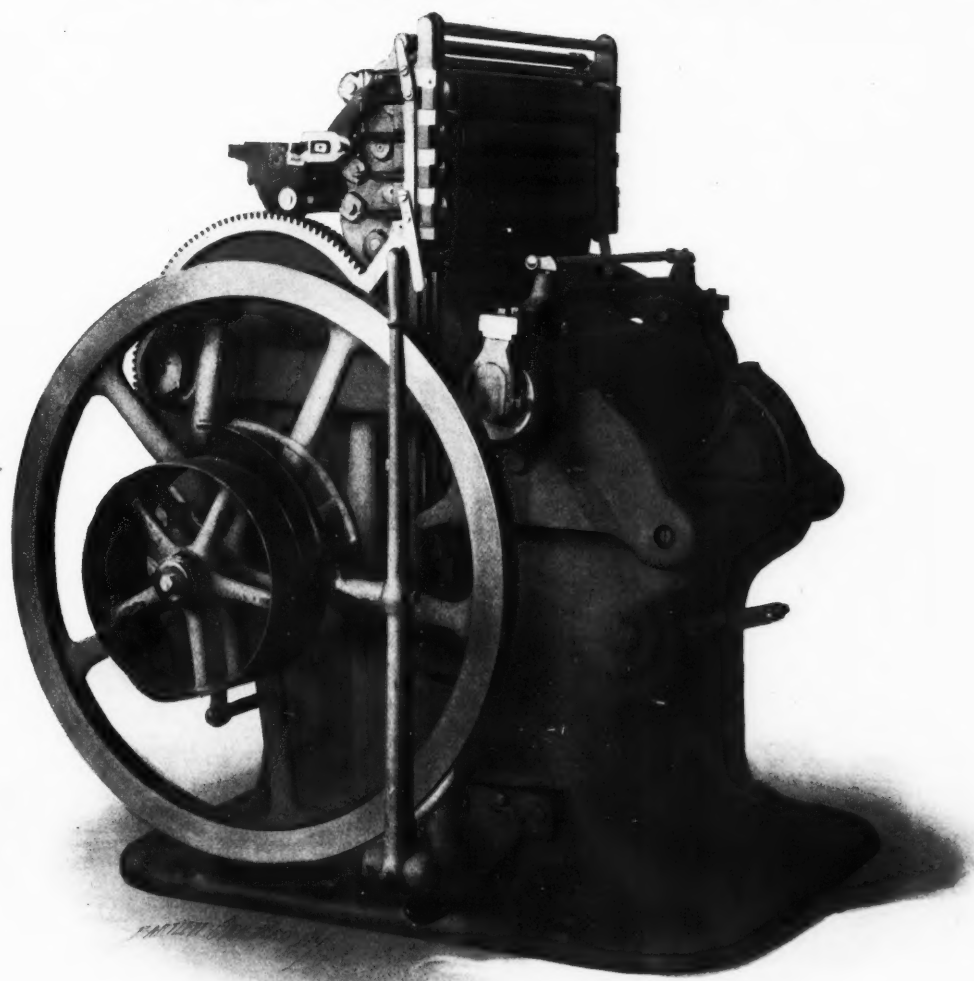
Wiebking, Hardinge & Co., Props.

1131-33 Newport Avenue

CHICAGO

IF YOU ARE INTERESTED IN COSTS

You should know that many forms which required two or three inkings on our older models can now be done with a single inking on the machine illustrated below.



JOHN THOMSON PRESS COMPANY

253 Broadway, NEW YORK CITY

Fisher Building, CHICAGO

TORONTO TYPE FOUNDERS — CANADIAN AGENTS.

AUSTRIAN BOND

Parchment Vellum Finish

MAKES GOOD

because

IT'S MADE RIGHT

THE WHITAKER PAPER COMPANY

CINCINNATI

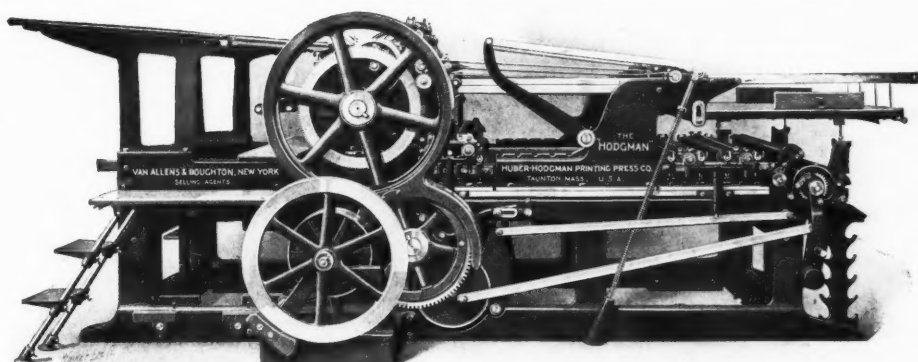
New York Office :
FIFTH AVENUE BUILDING

Sold in the East by
BAY STATE PAPER COMPANY
Boston

Chicago Office :
1166 PEOPLES GAS BUILDING



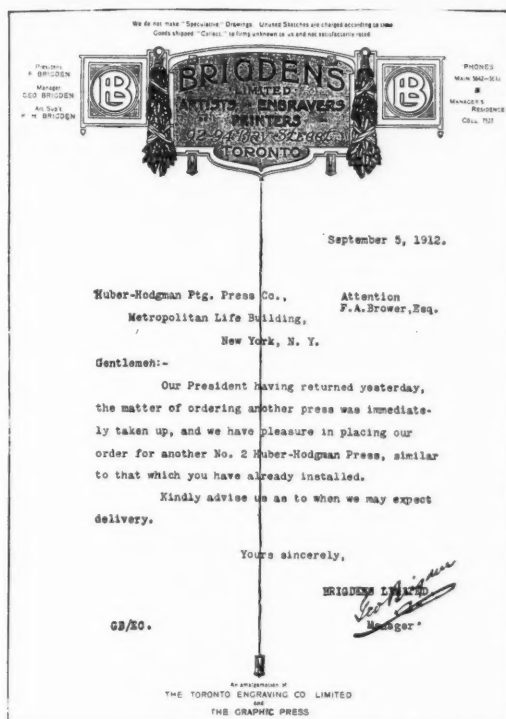
THE Hodgman,



Success in business is not measured by orders

IT IS MADE UP OF RE-ORDERS

The
subjoined
letter tells
its own
story
of merit
and
appreciation



These
circumstances
are
every-day
occurrences
with
purchasers of
The Hodgman,

The Huber-Hodgman Printing Press Co.

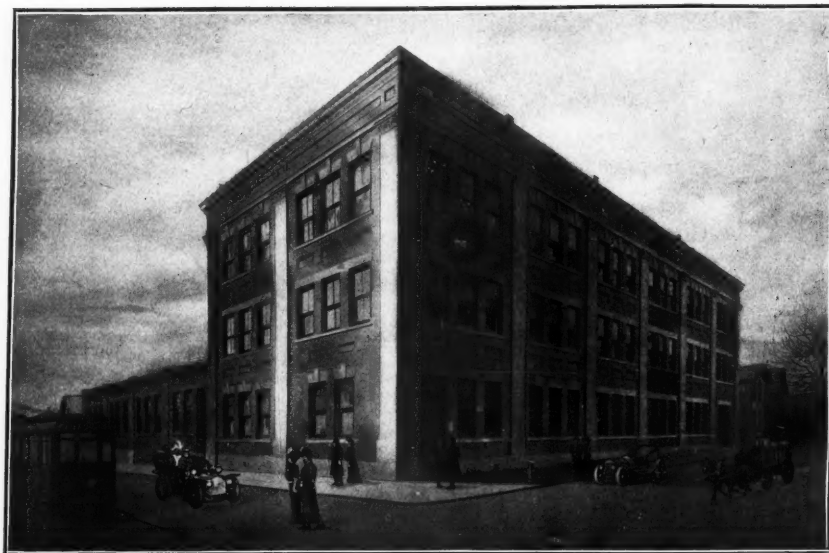
Represented direct by
H. W. THORNTON, Chicago, Illinois
P. LAWRENCE P. M. CO., LTD., London, England
DR. OTTO C. STRECKER, Darmstadt, Germany
S. COOKE PROPRIETARY, LTD., Melbourne, Australia

Metropolitan Life Building

Factory: Taunton, Mass.

NEW YORK

Our New Factory



Not the largest, but the cleanest,
most complete and best equipped
machine-shop in the U. S.
Electrical throughout.

Brown Folding Machine Co.

Erie, Pa.

Chicago
343 South Dearborn Street

New York City
38 Park Row

Atlanta, Ga.
J. H. Schroeter & Bro.

Dallas, Texas
1102 Commerce Street

TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES

ESTABLISHED 1830



"COES"



TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

LORING COES & CO., Inc.

DEPARTMENT COES WRENCH CO.

WORCESTER, MASSACHUSETTS.

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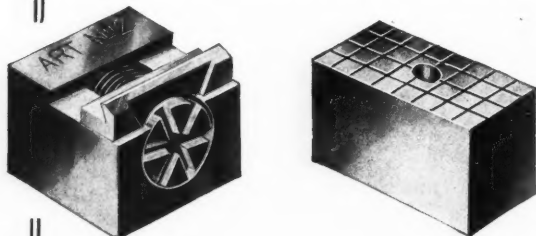
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EXPANSION PLATE-MOUNTING SYSTEM

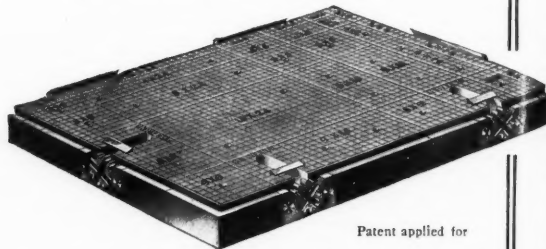


THE efficiency of a plate-mounting system is based upon three important essentials — unyielding strength without unnecessary weight, absolute accuracy and provision for rapid register of each plate in the form. Other desirable features are: ease of manipulation and dependability of clamping devices, insuring accurate and enduring register; simplicity and rapidity of make-up; ability to expand or contract the bases to accommodate any size or number of plates; to work to the narrowest possible margins.

THE EXPANSION PLATE-MOUNTING SYSTEM embodies all these essentials, insuring the following advantages: Adaptability to any kind of printing from plates; an immense saving of time in making up forms and registering plates, a saving of 25% of the cost of plates by ordering them unmounted; life of plates lengthened, in some instances fully 50%; narrowest possible margin (8 points between plates), effecting a great saving of stock; a single outfit expansive enough to meet the needs of every printer, practically indestructible, offering a permanent investment; a gain of from twenty-five to one hundred per cent in quality and quantity of production.

Write for descriptive literature and estimates.

SIMPLEX BLOCK SYSTEM



Patent applied for

THE SIMPLEX BLOCK SYSTEM provides an unlimited range of possibilities in the handling of any size or number of plates, possesses absolute accuracy and unyielding strength. The illustration of assembled page gives a very comprehensive idea of the simple, quick method of make-up, a feature which, together with the small number of parts required, makes it the most satisfactory and the most economical plate-mounting equipment ever devised for the large edition book and magazine printer.

The Simplex Block System is put up in two different size fonts as follows: Font "A" will make up eight pages of any size of which the length and width in picas are divisible by two, ranging from the minimum size of 10 x 18 picas to a maximum size of 38 x 54 picas, accommodating plates 35½ x 51½ picas. Font "B" will make up eight pages of a maximum size of 54 x 68 picas, accommodating plates 51 x 65½ picas. A lesser number of larger blocks may be made up with either of these fonts, or a greater number of smaller blocks by sorting up with extra hooks and catches.

(NOTE: The illustration pictures 9-em sections on two sides of block. These are now furnished in 8-em sizes, a feature which provides a wider range of possibilities in make-up.)

Font "A" — 8 pages, 288 pieces, including ratchet . \$55.00
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(Each four-drawer section will hold a complete "A" or "B" font of eight pages.) Write for Full Description.



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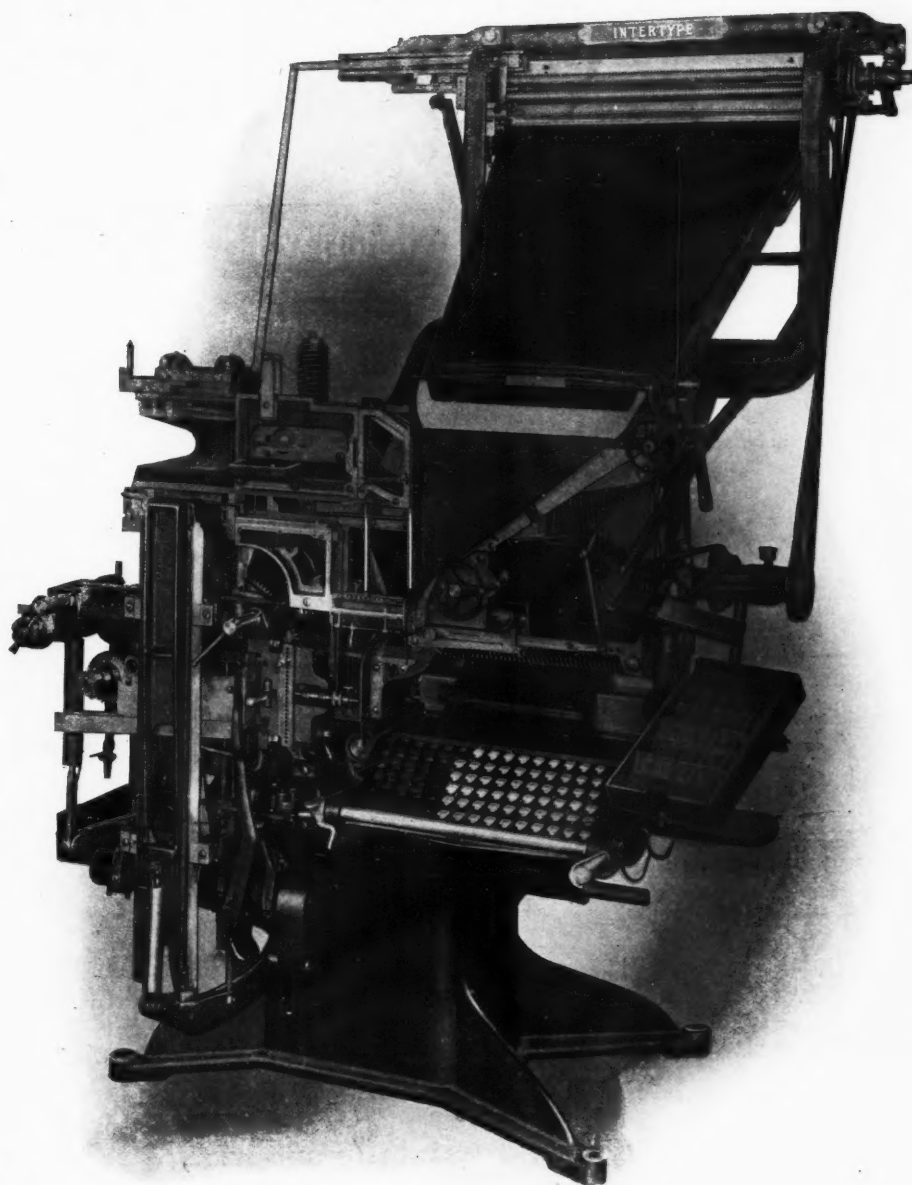
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MODEL 27A



Nº 12345

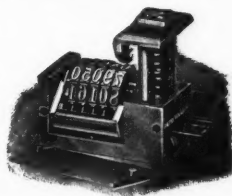
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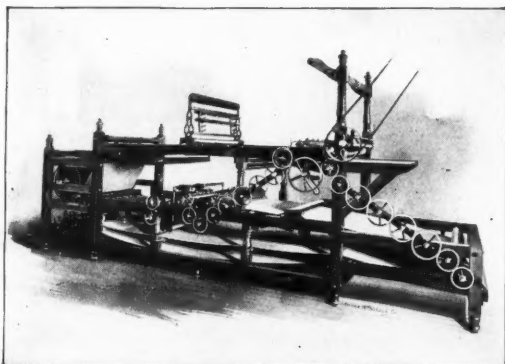
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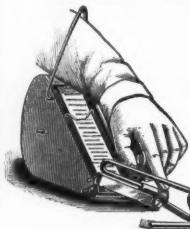
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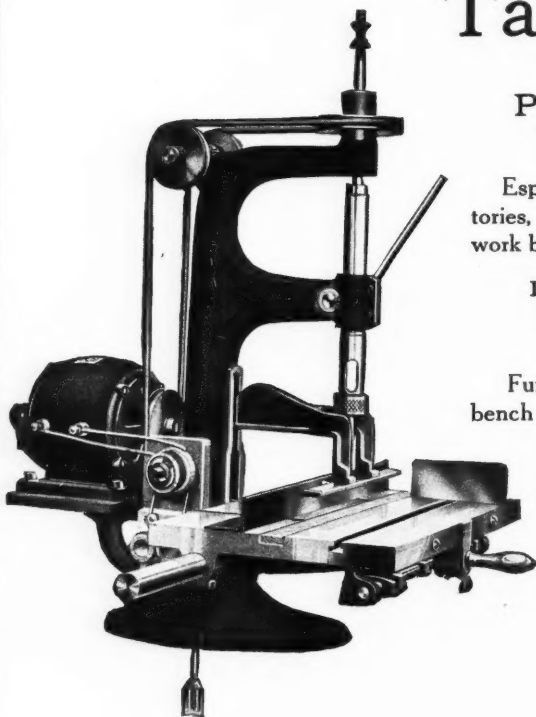
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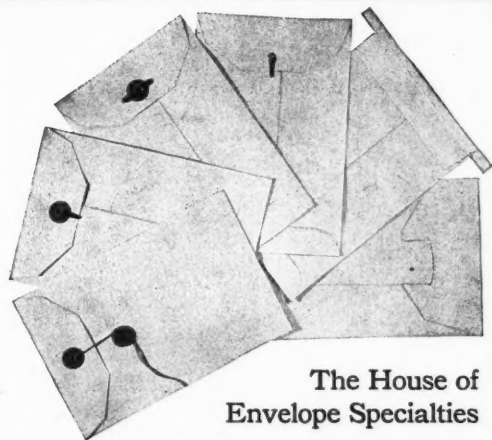
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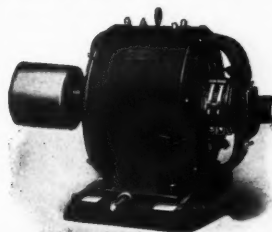
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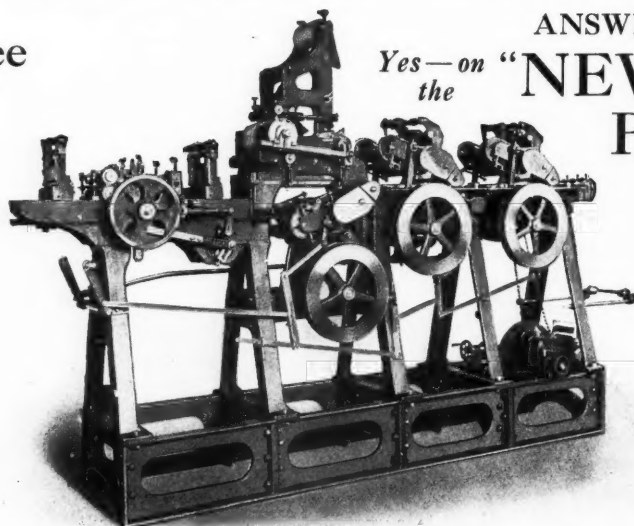
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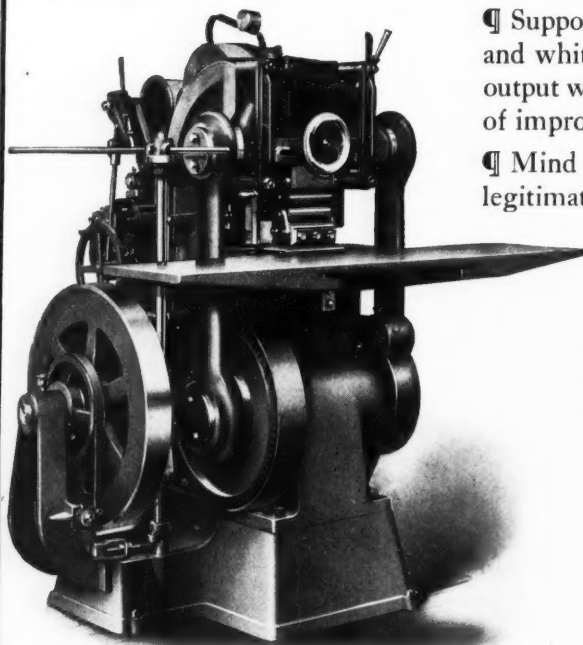
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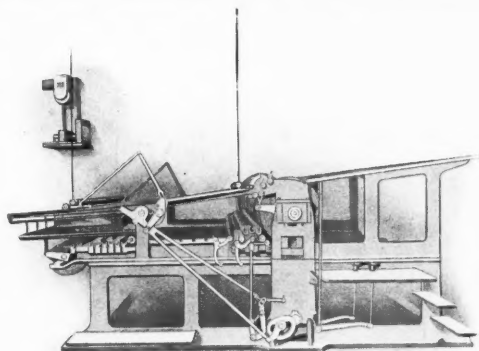
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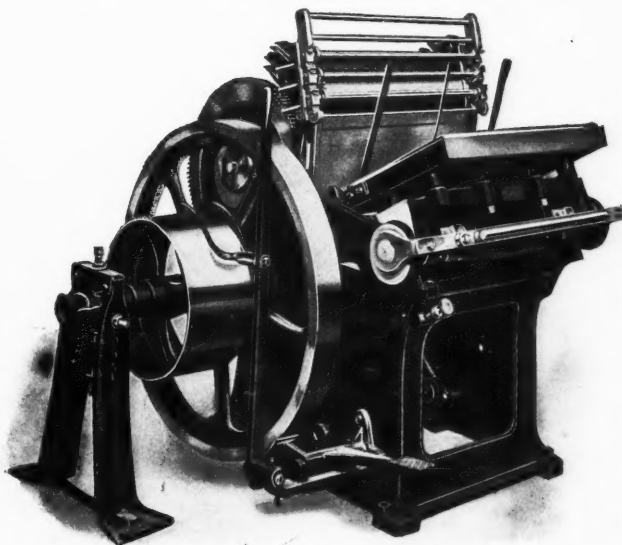
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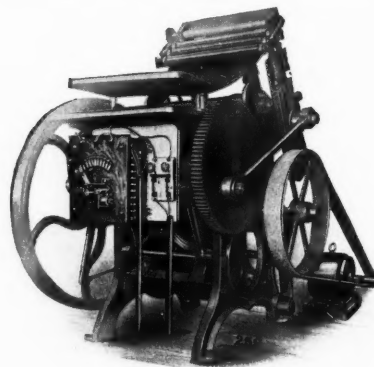
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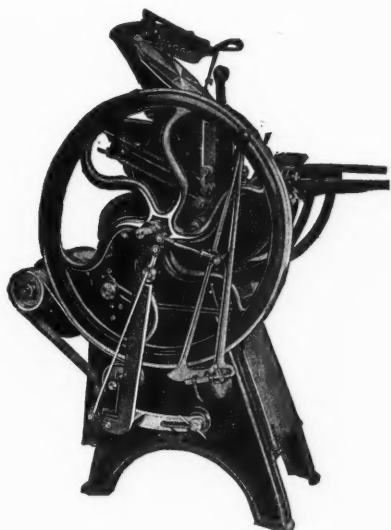
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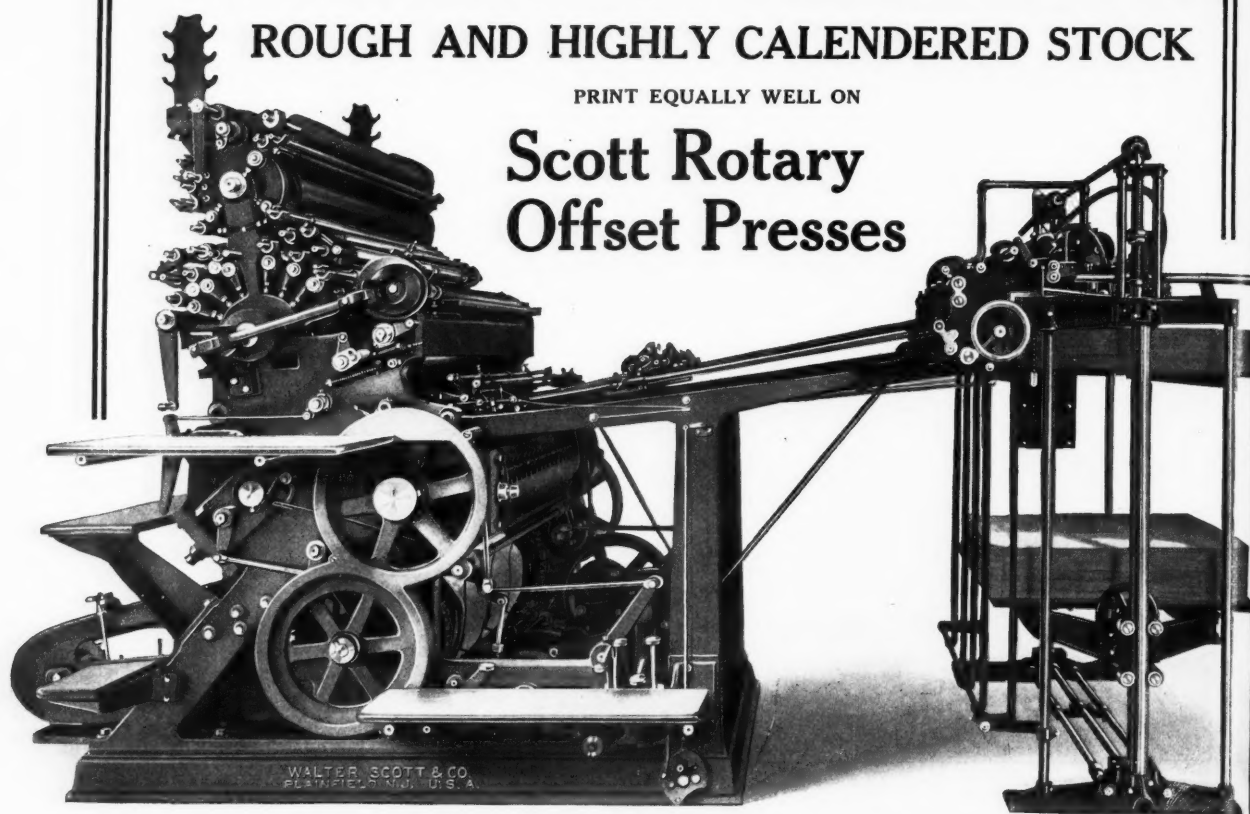
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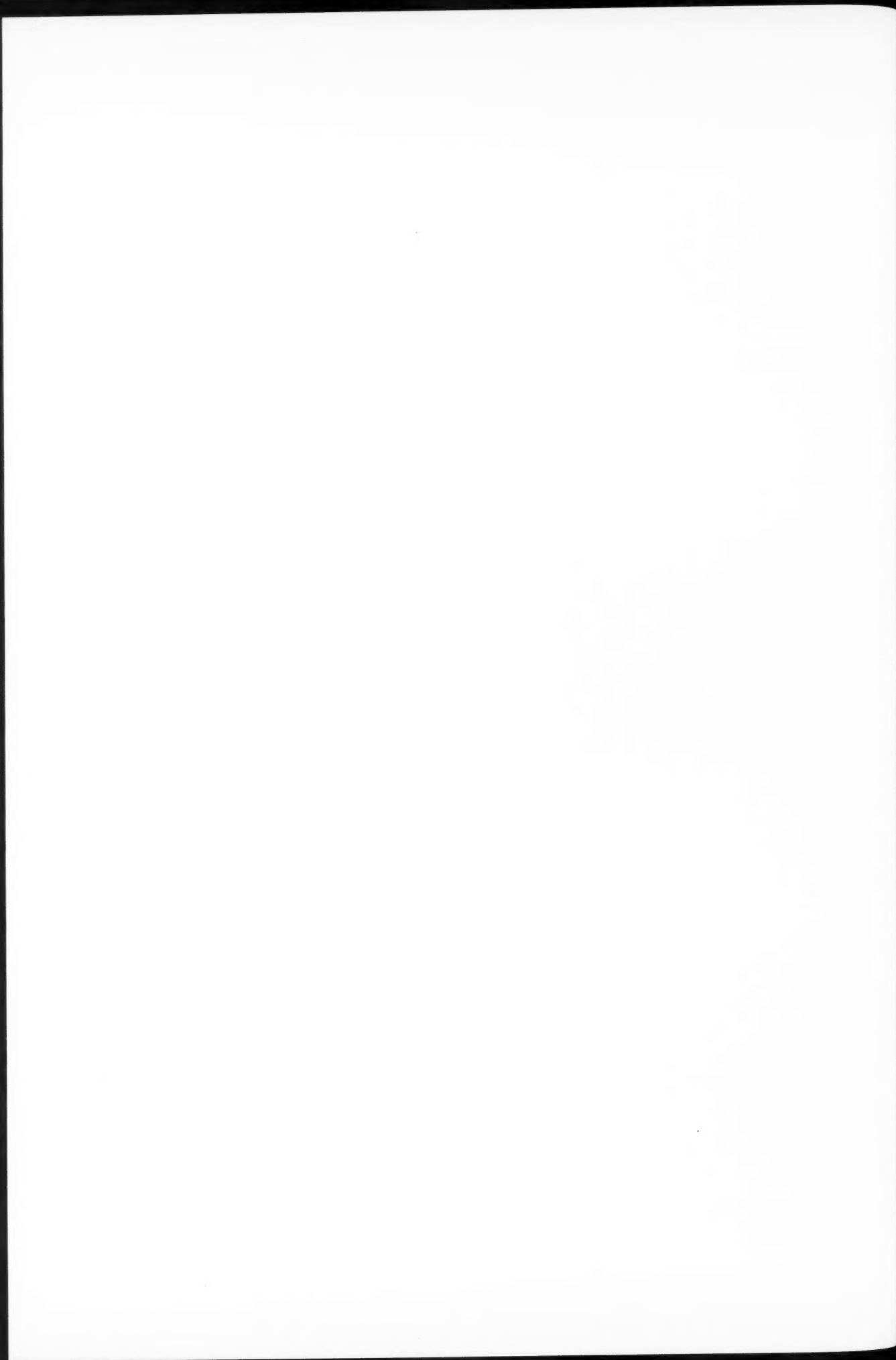


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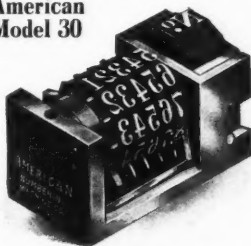




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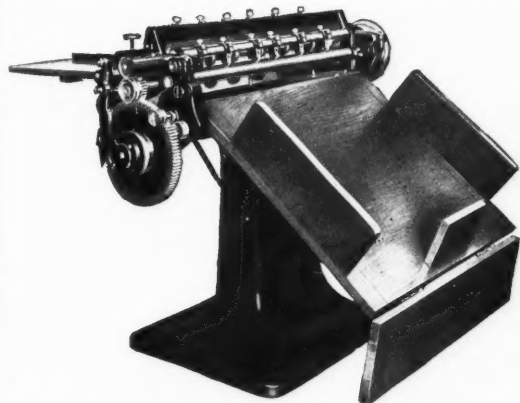
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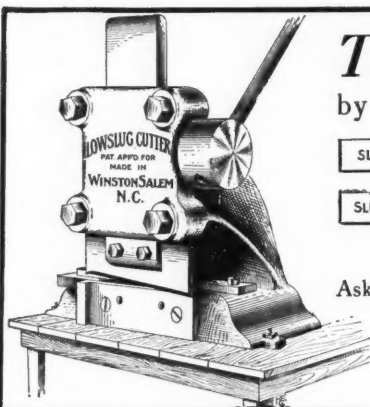
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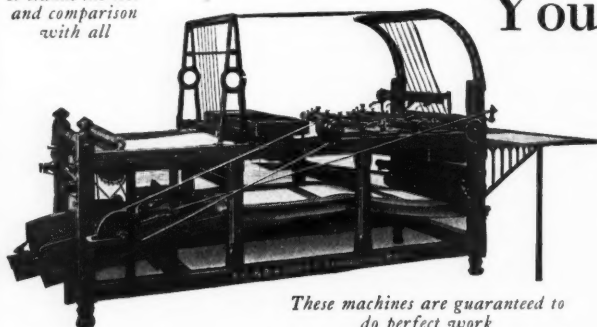
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the DEWEY ruler stands at the head of its class in point of *service, perfection and satisfaction*. Its up-to-date achievements have won favor among those who have examined and installed it in their binderies.

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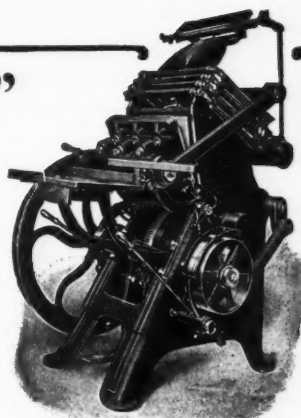
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for stock certificates and bonds are preferred by dealers and investors because they are made like banknotes. They look like money. They feel like money. Crisp currency—that's the ideal!

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Appearance of Our Neat
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Peerless Patent Book Form Cards

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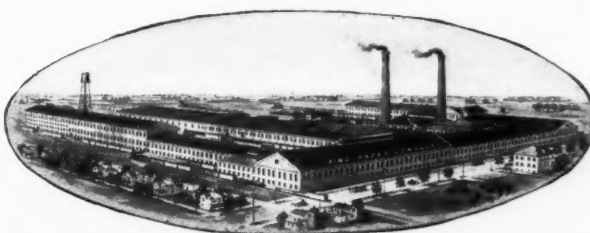
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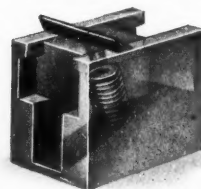
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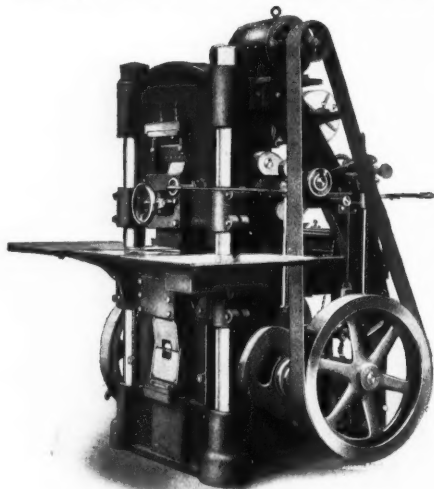
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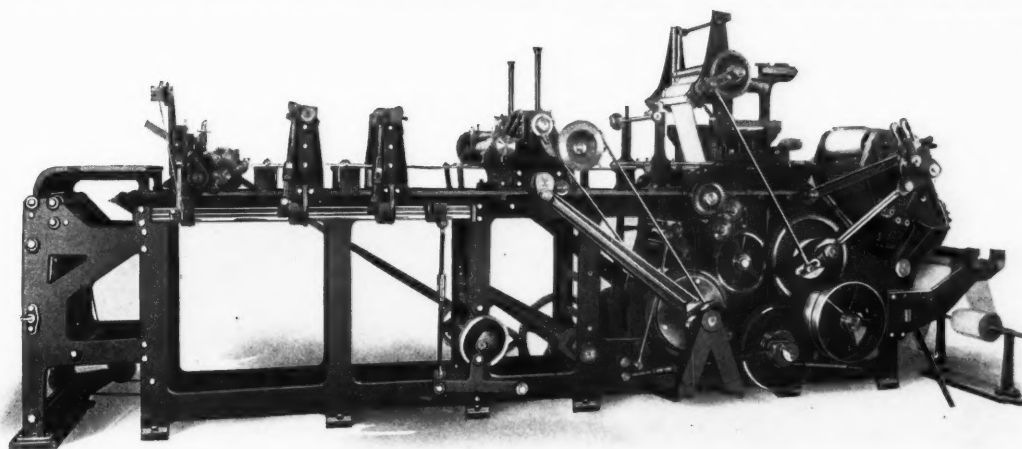
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Brehmer Stitchers are the parents of only a
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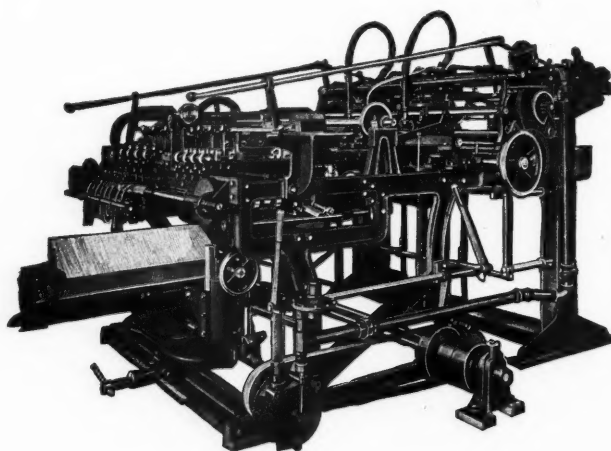
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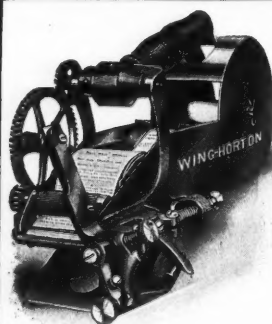
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**"Same Old
Story: They Are
Going Some"**

**953 Wing-Horton
Mailers**

were sold in 1911.

They were all sold subject to approval, but not a Mailer was returned.

They are carried in stock at printers' supply houses throughout the United States and Canada.

Full particulars supplied on request to any agency, or

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TIME WAS

when hand-cut overlays answered the purpose.

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in which modern print-shops use THE MECHANICAL CHALK RELIEF OVERLAY.

ASK WHY of

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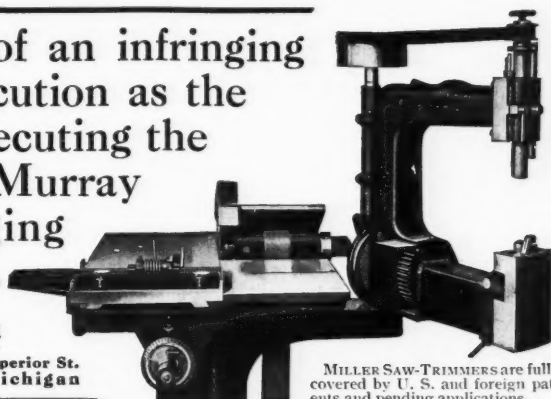
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is always "on the job" and requires the minimum of attention after adjustment and the least effort in adjusting.

THE CLEVELAND

has greatest range of work—parallel, oblong and right-angle folds.

THE CLEVELAND

uses no tapes, knives, cams or changeable gears in folding. The result is simplicity of construction unequalled in any other folding machine.

THE CLEVELAND

attains a very high rate of speed and perfect register. The automatic feed table carries the sheet to the guides as soon as released by operator.

THE CLEVELAND

is installed on an unconditional guarantee of satisfaction. Could any dealer make a more liberal offer?

Take the first step—write to-day for full information

The Cleveland Folding Machine Co.
CLEVELAND, OHIO

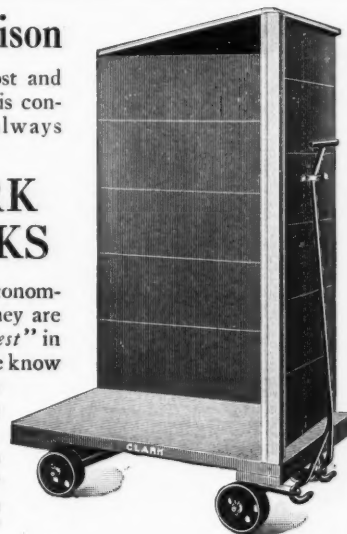
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A Comparison

in which first cost and service rendered is considered will always prove

CLARK TRUCKS

to be the most economical to buy. They are much the "cheapest" in the long run. We know the cost of each item that we manufacture, therefore you do not pay a low price for one "perhaps small" item and an exorbitant one for all others. Think this over.



Consult us about your Truck requirements

The George P. Clark Co.

"Pioneer Truck and Caster Manufacturers"

Windsor Locks, Conn.

NEW YORK OFFICE: 13-21 Park Row

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¶ The best cost system is based on the use of D. H. R. Stamping Inks and Varnish.
¶ Greater economy, minimum stoppage and waste, with better impressions are some of the reasons why.

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is recognized as the best coated paper in its class for high-grade illustrated catalogues, books and advertising literature.

The perfect coating, non-picking surface, strength, uniformity and excellent printing qualities of this high-grade paper is the basis of certain satisfactory results—these features are important to the printer or buyer of paper.

Send for liberal quantity to make the test.

We carry the largest stock of Enamel Book, S. & S. C., and Machine Finish Book Paper in Chicago, ready for quick delivery, in case lots or more, in standard sizes and weights.

West Virginia Pulp & Paper Company (Inc.)

General Offices: 200 Fifth Avenue, New York

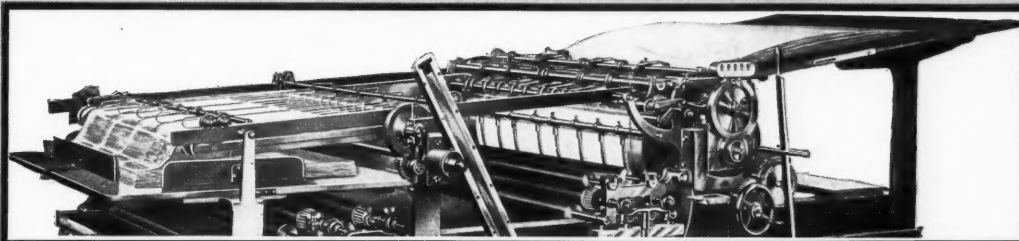
Western Sales Office:

Printers' Building, Sherman and Polk Sts., Chicago

Mills at Tyrone, Pa.; Piedmont, W. Va.; Luke, Md.; Davis, W. Va.; Covington, Va.; Duncan Mills, Mechanicsville, N. Y.; Williamsburg, Pa.

Cable Address: "Pulpmont, New York." A. I. and A. B. C. Codes Used.

Why Every Pressman Should Choose a Cottrell



- (1) A Pressman's *value to his employer is determined solely by the quality of his work and the expense of producing it.* He finishes the product, and it matters not how superior may be the work of the artist and compositor, the result of the *completed* work is with him.
- (2) He should, therefore, insist on a press embodying, so far as possible, *perfect bed movement, perfect support under line of impression, perfect distribution, and perfect register.* As these features are found in the *Cottrell Two Revolution* in a more perfected form than in any other press, it is naturally the one he should favor. These are strong statements but we guarantee to prove them to the satisfaction of any inquiring pressman.
- (3) Then there are the numerous "little" things—the indispensables that all pressmen familiar with Cottrell construction delight in talking about—all of which help to make the work easier and more satisfactory, and among which are:
 - (a) "*A Patent Convertible Delivery*" that delivers the sheet printed side either way as desired, and with not more than *three minutes* required to make the change. Just compare this with the laborious method required with other deliveries.
 - (b) *Accessibility of Parts* which increases the efficiency of the pressman by reducing his time in making ready. Each part on a Cottrell is so placed that practically every adjustment needed can be reached by the pressman and the necessary changes made with the greatest ease and the least possible delay in the operation. This is a feature that saves the pressman's time, increases output, determines the ultimate cost, and gives greater profits.
- (4) Other evidences of Cottrell quality are numerous, and omitted here *only* on account of lack of space. But they will be elaborated on in the following issues of this magazine, and illustrated and described in an interesting way that will make you better acquainted with this splendid press.

✉ SEND FOR ILLUSTRATED BOOKLET

Keystone Type Foundry

General Selling Agents

Philadelphia
Detroit

New York
Atlanta

Chicago
San Francisco

C. B. Cottrell & Sons Co.

Manufacturers

Works:
Westerly, R. I.

25 Madison Sq., North, New York
343 So. Dearborn Street, Chicago

THE CASLON BOLD

5 Point Font \$2 00 21 A \$0 95 40 a \$1 05
THE IDEAL ADVERTISING MAN MUST BE SPECIALLY TRAINED
 An Advertiser must have Discrimination to sift from the information only the things which will interest the Prospective Buyer. Nothing important must be hid, and nothing unimportant must be told, as space is valuable

6 Point Font \$2 00 22 A \$0 95 43 a \$1 05
HE MUST HAVE WHAT IS TERMED BUSINESS WIT
 This is necessary because an advertiser in the advanced grade really helps to direct the business he is advertising. He must know or be able to judge what, when and where to advertise

8 Point Font \$2 25 19 A \$1 10 37 a \$1 15
ORIGINAL IN THOUGHT AND WRITINGS
 He must have imagination, be able to remember and repeat stories, and to illustrate the important points by characteristic anecdotes or illustrations

9 Point Font \$2 50 18 A \$1 20 36 a \$1 30
EDUCATING HIMSELF ALL THE TIME
 An advertiser must be a voracious reader of good literature to keep pace with the times

10 Point Font \$2 50 16 A \$1 20 32 a \$1 30
CASLON BOLD SERIES SUITABLE
 An attractive type face will enhance the display and value of your advertisement

12 Point Font \$2 75 16 A \$1 30 30 a \$1 45
PRINTERS WILL RECOGNIZE
 Usefulness and Profit in this Series

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WORLD FAMED ARTIST
 Exhibition in the Art Room

18 Point Font \$3 25 8 A \$1 50 16 a \$1 75
SEASIDE PASTIMES
 The Boardwalk Stroll

24 Point Font \$3 50 5 A \$1 60 11 a \$1 90
GREAT NIGHT
 Lost Final Attack

30 Point Font \$4 25 4 A \$2 00 9 a \$2 25
MERCHANT
 Stolen Wealth

36 Point Font \$5 00 3 A \$2 55 6 a \$2 45
MOON SHINE

42 Point Font \$6 25 3 A \$3 20 6 a \$3 05
Rivals Killed

48 Point Font \$7 50 3 A \$4 25 5 a \$3 25
PORTERS

54 Point Font \$9 15 3 A \$5 55 4 a \$3 60
Landslide

60 Point Font \$11 00 3 A \$6 75 4 a \$4 25
ANGLE

72 Point Font \$13 60 3 A \$8 75 3 a \$4 85
Market

84 Point Font \$15 75 3 A \$10 00 3 a \$5 75
BIND

96 Point Font \$19 90 3 A \$13 00 3 a \$6 90
Hoist

Philadelphia
 New York
 Chicago

KEYSTONE TYPE FOUNDRY

Detroit
 Atlanta
 San Francisco

O

a \$2.45

E

a \$3.05

d

a \$3.25

S

a \$3.60

e

a \$4.25

E

a \$4.85

t

a \$5.75

O

a \$6.90

t

a \$7.95

O

a \$8.95

O

a \$9.95

Detroit
Atlanta
San Francisco

The Users of **BUCKEYE COVERS**

are steadily becoming more numerous and more prosperous. It is inevitable that this should be so, since they enjoy a number of advantages which are not available to users of other cover papers. If you do not yet know what these advantages are, write for the Buckeye "TRAVELING DEMONSTRATION." When you've looked it over you'll know.

There's a Dealer Near You:

BALTIMORE.....	Dobler & Mudge.	MILWAUKEE....	The E. A. Bauer Co.
BOSTON.....	The Arnold-Roberts Co.		Standard Paper Co.
BUFFALO.....	The Alling & Cory Co.	MINNEAPOLIS...	McClellan Paper Co.
CALGARY.....	John Martin Paper Co.	MONTREAL.....	Howard Smith Paper Co., Ltd.
CHATTANOOGA...	Archer Paper Co.	NASHVILLE.....	Graham Paper Co.
CHICAGO.....	James White Paper Co.	NEW ORLEANS....	E. C. Palmer & Co.
	J. W. Butler Paper Co.	NEW YORK.....	Henry Lindenmeyr & Sons, 32-34-36 Bloeker Street.
CINCINNATI.....	The Chatfield & Woods Co.	OAKLAND, CAL..	Zellerbach Paper Co.
	The Diem & Wing Paper Co.	OKLAHOMA CITY..	Western Newspaper Union
	The Whitaker Paper Co.	OMAHA.....	The Carpenter Paper Co.
	The Gir'tl Cordage & Pa. Co.	PHILADELPHIA...	Garrett-Buchanan Co.
CLEVELAND.....	The Union Paper & Twine Co.	PITTSBURGH....	The Alling & Cory Co.
COLUMBUS.....	The Central Ohio Paper Co.		The Chatfield & Woods Co.
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DETROIT.....	The Union Paper & Twine Co.	ROCHESTER.....	The Alling & Cory Co.
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GRAND RAPIDS...	Central Michigan Paper Co.	SALT LAKE CITY..	Carpenter Paper Co. of Utah.
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INDIANAPOLIS...	C. P. Leach Paper Co.	SEATTLE.....	Richmond Paper Co.
	Indiana Paper Co.	SPOKANE.....	American Type Founders Co.
KANSAS CITY...	Graham Paper Co.	TORONTO.....	The Wilson-Munroe Co., Ltd.
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THE BECKETT PAPER CO.

MAKERS OF GOOD PAPER
in Hamilton, Ohio, since 1848



THE ICONOCLAST

Anno Domini two-seventy-one
St. Valentine to death was done.
The little birds upon the trees
Were flirting in the morning breeze.
('Twas Feb. 14, to be precise.)
Why do they tell of Val. such lies,
And say he is the lovers' saint
When cyclopedias say he ain't?
The nesting birds sic on the lovers,
And these ain't robins, no—nor
plover\$—
But sparrows, blame 'em, raisin' Cain—
Now don't say Valentine again.

A.H. McQuilkin



Designed and lettered by
F. J. TARRIS,
Instructor Inland Printer Technical School and
I. T. U. Course in Printing.

Printed by
The Henry O. Shepard Company,
Printers and Binders,
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The Inland Printer

The Leading Trade Journal of the World in the Printing and Allied Industries

Terms: United States and Canada, \$3.00 a Year, in advance. Foreign, \$3.85 a Year.

Vol. 50

FEBRUARY, 1913

No. 5

Commercial Types

By A. H. M.



R. Blougher placed a cautious hand on the doorknob, turned it carefully, and noiselessly moved the door just wide enough to permit his head and shoulder to project into the office of his prospective customer, O. S. Gettitcheeper. Solicitude marked him as its own.

Having accomplished these procedures, Mr. Blougher fixed his somewhat bilious and blood-shot organs of vision with an inquiring look upon the small, black and closely connected eyes of the occupant of the room.

Returning the gaze intently for a moment, Mr. Gettitcheeper waved a beckoning hand, and hastily shuffled a mass of papers which lay before him on the flat-topped desk at which he was seated.

In obedience to this invitation, which the mission upon which he was bent inclined him to hope was encouraging, though it assuredly committed Mr. Gettitcheeper to nothing more than the hospitality of a seat beside him at the flat-topped desk, Mr. Blougher crossed the intervening space between the door and the immediate presence of Mr. Gettitcheeper.

The struggle for supremacy between man and man which has continued since Abel and Cain vied with each other for the special favor of their Maker has in the intervals of time between national wars lost more and more of the arbitrament of physical force. The stricken field or the field of victory is now the business desk—skill in arms has given place to the diplomacy of business, the intricacies of business logic and accuracy in calculation.



Mr. Blougher.

Mr. Blougher and Mr. Gettitcheeper, therefore, like two generals maneuvering for advantageous strategic positions, waited for a very appreciable length of time in the expectation that the first move would be made by the other. These opponents had met and struggled on many



The immediate presence of Mr. Gettitcheeper.

other occasions and were, for good reasons, profoundly respectful of each other's powers and resources. Warily they regarded each other. General Blougher drew heavily on his wind so that the intake was audible. General Gettitcheeper sent out a picket in the disguise of a cough. General Gettitcheeper immediately followed up this move by ordering out skirmishers, and these inquired the strength of the enemy with a tentative

"How's trade?"

Hastily considering his forces, General Blougher became alive to the strategy of the move now presented to him. It was difficult to accept the challenge and almost impossible to retreat from it. To say he was busy would give Gettitcheeper a peculiar advantage, and to say he was not busy would give him a greater one, for the Fabian tactics of Gettitcheeper were well known. Taking a middle course, he advanced his line of skirmishers and fired low.

"Well, not to say rushed."

Mr. Gettitcheeper regarded him meditatively, and then —

"That's good," said he. He did not say it heartily or spontaneously, but philosophically. "Never like to be rushed myself. Fact is, I never am rushed. I refuse to be rushed. When I was younger" — Mr. Gettitcheeper was proceeding, when General Blougher advanced his whole battle line and cut out this cavalry charge abruptly; opened his artillery and fired —

"How about that job?"

Mr. Gettitcheeper retreated heavily and concentrated his forces.

The weakness of an enemy is the strength of the opposing force. Though the enemy may have numbers and artillery, all the munitions



"You see the figures."

of war, and a position almost impregnable, his weakness may be that he does not believe in himself, his resources or his position. There are many instances of this truth. The famous Confederate General J. E. B. Stuart is said on one occasion to have captured forty-four Union soldiers by his own hand. Riding alone, he had blundered into them resting in a field. "Throw down your arms, or you are dead men," he roared. They were green troops and the bluff went. Stuart marched the squad into camp. And leaving them in the camp, let us go back to the field and to Gettitcheeper and Blougher.

Gettitcheeper immediately proceeded to shatter the confidence of his opponent. He did not order an assault, but he sent out a few sappers and miners.

"Oh, yes — yes — yes. That job. Let me see. You know I have several estimates on that work; but, really, I have not had time to examine them carefully, because in the hasty glance — hum — I have — ah — been able to give them — er — ah — I saw they were all much too high."



Leaned back and smiled reminiscently.

Like a wary veteran Blougher had been busy preparing a counter mine to uncover the works of his adversary. He proceeded to spring it. To abandon metaphor which would be ridiculous here,

Mr. Blougher rose from his seat deliberately. He could not spring, his build being too soggy to spring. He rose or rather hoisted himself erect, and emitted a sound which euphuists find repugnant to their sensibilities to mention, in short, he — grunted.

"Got to be gettin' along," said he.

Gettitcheeper asked for a temporary armistice.

"Suppose we look over the figures together," he suggested.

Blougher assented by sinking back into his chair.

Gettitcheeper shuffled his papers again and prepared for the last rally by passing them over into the hands of the enemy one by one. The last sheet he held back and regarded attentively, and finally passed it over also. This Blougher looked upon with a start of surprise, and said with a number of verbal decorations that it was impossible.

As impassive as Von Moltke before the perturbed and protesting Thiers, Mr. Gettitcheeper said

"You see the figures."

Mr. Blougher felt himself as one alone and defenseless. He, like many others, while the commercial field was at peace under soft winds and azure skies, believed profoundly in himself and in his resourcefulness — until he had marched into the ambushade. The allied ranks of his brother printers had held out the hand of amity and cooperation, but Blougher had looked upon all such advances merely as preludes to entangling alliances, intended to be profitable to those who made them, but most undesirable for that freedom of action, that exercise of his own individuality and the disposal of the forces that were his. Now, he was between the upper and nether millstones, and they were beginning to grind. He believed his brother printers to be just as eager as himself — more eager. He believed Gettitcheeper knew this. What should he do? Take the job, or leave it? To take it meant a struggle to break even. To leave it meant that other work would follow, and this other work might be made profitable and so make up for the possible loss on this work if he took it at the figures set by his opponent.

He took up the roll of copy, hesitated a moment, looked earnestly at Gettitcheeper for a moment, growled rather than spoke,

"All right," and made his way to the door.

"Just a moment," said Gettitcheeper. Blougher came back.

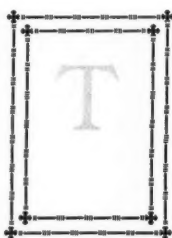
"While you are here," said Gettitcheeper, "just sign the contract."

And Blougher signed a very tight and binding arrangement of temporary servitude as one standing alone and without a present helper in time of need, and took his departure into the outer world.

Gettitcheeper carefully selected from a convenient box a cigar of excellence, and as he regaled himself with its fragrance he leaned back in his chair and smiled reminiscently as a veteran fighter is wont to smile as he recalls the glories of his days of strategy and victory.

Printers of Note—Nicolas Jenson

By Walter C. Bleloch



O Nicolas Jenson, at one time an engraver employed in the Royal Mint at Paris, is given credit for some of the most beautiful specimens of printing turned out in the early days of the art. Said by some to have been a Frenchman, by others a German and by still others a Dane, history records that in 1458, King Charles of France, knowing of his exceptional ability as an engraver, sent Jenson to the city of Mainz, or Mentz, to study the art of making type.

Situated on the Rhine, at that time the greatest line of communication between the European countries, Mainz had already become famous as the home of Gutenberg, the inventor of printing, and it was to the fountain-heads of printing wisdom—Gutenberg, Fust and Schoeffer—that Jenson applied. Schoeffer had by that time made a great improvement in the type, having redesigned the shape or contour of the letters, making them far more regular. He had also cut the punches from steel. This enabled him to punch the matrices instead of casting them and, as a consequence thereof, secure a cleaner-cut type-face and a uniformity that had been lacking in all previous efforts.

It was at this stage the engraver Jenson appeared upon the scene. His experience in the Royal Mint enabled him to take hold of and master many of the problems which to the others had seemed almost insurmountable. His ability as an engraver placed him in a position where he could readily assimilate all of the information given by others and at the same time offer suggestions the adoption of which were found to greatly improve the quality of the product.

According to the authorities, Jenson remained in Mainz for about ten years and then returned to France, arriving just about the time his patron King Charles died. Leaving France immediately he went to Venice where he established a printing-office, his first works appearing in 1470. While some claim Jenson was the first printer in Venice, others dispute it and give that honor to John de Spira. Of the two, Jenson is by far the better known and most eminent.

The printing world is indebted to Jenson for what is known as the "Roman" type, which he designed and perfected. After using the Roman for about five years he introduced the "Gothic" and is said to have made four or five fonts of that letter. It is considered that his type was extraordinarily good in view of the disadvantage under which it was made, and some of his earliest works are held in museums and libraries, both in this country and abroad, as examples of the excellence of printing in the early days of the craft.

Like other early printers, there is considerable doubt as to the exact dates, but Jenson's first publications appeared in 1470 and he is supposed to have died about 1481 or 1482; consequently his years as a printer were comparatively few. In those few years, however, he accomplished results that cause his works to be regarded to this day as remarkable specimens of typography.

*The good that men do lives when they are dust
And through the ages swell the triumph of the just.*

The Literature of Typography

I. Its Importance to the Practical Man

By Henry Lewis Bullen

This is the introduction to a series of short reviews written by a printer for printers, outlining the scope of the extensive literature relating to the history, art, and practice of typography. The writer will answer queries relating to this subject addressed to him in care of *The Inland Printer*.



WE would most of us be better and more efficient and happier printers if we knew more of the history of printing and of the evolution of the present processes of printing and its allied arts. There are, however, in our good craft a great many influential, exceptionally bright men who apparently do not need to read anything of the history and art of printing. These bright men know how to print in "up-to-date" style; and what more need be required? These bright men recognize no sentiment in connection with printing other than dollar sentiment; and why should they go "daffy" about what people did before these very bright men were born — such people were, of course, chronologically debarred from achieving "up-to-dateness." Printing to these bright men is useful "for what there is in it," just as is the butchering business, and why should there be any more sentiment attached to the printer's product than to a nice, juicy, tender piece of butcher meat? These bright men constitute a great majority in the printing industry, and if they are satisfied, may we not conclude that "where ignorance is bliss, 'tis folly to be wise"?

But is there any bliss in ignorance? Are those who have written books, and those who provide libraries and museums to preserve the books and works of earlier times, wasting their energies? Is book-culture profitless?

These very bright printers who are measuring their occupation with the same gage used by the respectable, necessary butcher and the equally respectable, purely mechanical occupations—tailoring, carpentry and such like—pride themselves upon being wholly "practical." When one talks to a printer about books, and he answers, "I am a practical man," he sums himself up admirably and to his own complete satisfaction; but when he is asked what he has accomplished by being "practical" we find the fact to be that he is profoundly dissatisfied. We ask to be shown the results of being "practical," and we find the printers of North America proclaiming themselves—in congresses convened for the very purpose, called cost congresses—the most inefficient and poorly remunerated business men in America! As a body they are grossly ignorant of the literature of their occupation, singularly

lacking in elevated sentiment toward their calling, and blind to the more vital qualities of effective printing; and if this ignorance is the necessary concomitant of being "practical," could the results, measured by dollars, have been worse if such a "practical" man had, as a mere pastime, broadened his mental horizon and cultivated an elevated sentiment and enthusiasm for his daily work? Let each "practical" man answer for himself.

Where do our "practical" nonstudious printers stand in the community? We boast of printing being the sixth great industry of the United States. Look over the membership rolls of the chambers of commerce and boards of trade, and do the "practical" printers occupy the sixth place in power, influence or honor? Not at all; scarcely any are honored even with membership. On great civic occasions or enterprises committees or commissions of citizens representing the professions, arts, sciences, and industries are selected by governors or mayors to manage, investigate or representatively dignify the projects: whoever read of the printing industry (sixth in greatness!) being thus honored? When the "practical" nonstudious printer (representative of the sixth great industry!) enters a bank is the fact that he is a printer an open sesame to credit, or rather a handicap? The lamentable truth is that the printers, unlearned about their business, have been weighed by the rest of the civic and business world, and found wanting. They are short-weights. In achieving this dismal status the "practical" printer has all unwittingly, in the "bliss of ignorance," deprived himself of a source of entertainment and information which, wherever enjoyed, never fails to put flesh upon the dry bones of business and to blend pleasure and inspiration with our daily tasks. There were centuries in which printers were learned above the average, in which printing ranked in honor first among the industries and in which printers wielded great civic influence and received the highest remuneration for their work. This conjunction of learning and honor and success was not a mere coincidence; but the whole history of it is to be found in that literature of printing rejected by the "practical" printer in his complacent "up-to-dateness," the characteristic of nine-tenths of which is that of what is done to-day one is heartily ashamed five years hence. The test of good work is its lasting quality: will it bear the acid test of time?

A fundamental error in the mind of the "practical" printer is that printing is merely a mechanical occupation. Of course, it must appear to be so to the nonstudious printer; but in truth it is an occupation requiring fully three-quarters of mental perception to one-quarter of skill of the hands. These relations are reversed in the highly necessary and equally respectable mechanical trades — carpentry, bricklaying

and the like. The printer's work is to enlighten or advertise and disseminate ideas, thoughts and facts by visualizing them in his types. The printer's product is for mind consumption. Its effectiveness depends upon knowledge of the mental effect sought to be produced. The printer's product touches all relations of social, scientific and commercial activities. All these look to the printer for expression, and the printer, to be equal to his important task, must be of an intellectual capacity and training superior to that required in any other industry. His art commands the use of the most ingenious and intricate machinery, yet demands a distinctly literary quality on the part of those who practice it. The nonstudious printers have, however, adopted the intellectual formula of the tailor and the butcher, and their product proves this by its general ineffectiveness, notwithstanding the clever stunts and the shiny mechanical perfection which passes among nonstudious printers as "good printing."

"Who is so deafe or so blinde as is hee
That wilfully will neither heare nor see?"

As a mechanical occupation, comprising typesetting, correct spacing, justification, make-up, and imposition, printing can be learned by a passably educated youth of average intelligence within one year. It may take a little longer to acquire a desirable degree of speed. But this knowledge does not make an efficient printer. Printing-offices, as we all know, are cumbered with men who are mere type-stickers, and could not grasp the essential qualities of a competent printer in a century's experience. Hundreds of compositors who can not read English are employed in India and China in setting English copy in this mechanical way, just as some of us have set Greek and Hebrew copy, without even knowing those alphabets; this is mechanical in the last degree, and we all will concede that this ability does not make them printers. The abilities required to select appropriate types, to properly emphasize or display copy, to produce harmonious relations of the types to blank spaces, to properly proportion pages, to determine correct margins, and to evolve color harmonies — these are mental, and require mental cultivation. It is the absence of mental cultivation which makes so much of even our most pretentious printing ineffective, and (worse still) prevents those who produce it from recognizing its defects. A large proportion of printing that is passably effective is the result of much wasteful resetting or doing the work twice over to rectify the incapacities of "practical," nonintellectual, nonreading printers.

The nonstudious printer, however satisfied with himself, has limited his development and restricted his powers. Whatever success he may

have is derived from imitating or following the ideas of better educated men. All that is progressive emanates from the studious men, and their studies afford pabulum to the nonstudious, who imitate rather than evolve good work, and scarcely know why it is good work. The nonstudious printers are like the cuckoos, who live in nests built by other birds.

Books are the tools of the mind. Books are the levers of progress. None can develop mentally without the aid of books. Books are the most practical things in existence. The most practical men rely upon books. Thomas Edison is an intensely practical man. He tells us that when a lad he worked as a newsboy on trains running to Detroit, because he wished to spend all the time between trains each day in the public library in that city. His mother, too poor to keep him in school, taught him to choose good and useful books. In his wonderful laboratory there is an immense scientific library. Whenever Edison enters upon a new line of research he first purchases and examines all the books relating to the subject. He notes the failures of the past as well as the successes, and having acquired a knowledge of what is known, proceeds from that knowledge to develop his own ideas and experiments. Books represent an enormous saving of time and expense to Edison; and who in all the world, by the originality of his genius and the masterly quality of his scientific divination, could better afford to discard books than the illustrious and triumphant Edison? It is said that he is the author of the illuminative phrase: "The more you know, the less you know." In other words, Edison from the high mountain of his achievement is the most willing and eager of learners; and great attainments induce great humility. Edison is using the whole sum of knowledge accumulated during the ages and treasured in books, and the "very bright men" in the printing craft are merely emulating or imitating the work of their immediate local contemporaries.

To come closer to our own needs, consider the career of William Morris, a great student and lover of books, who actually wrote many books himself and has some celebrity as a poet. Where in all history can a more practical man be found? A thorough artist, he applied his artistic ideals to things of common use — chairs, carpets, furniture, houses, and books — doing more than any other man to beautify our homes, and yet loving to work on all these things with his own hands. Toward the close of his career, after years of study of the structure of books and lettering, he conceived a great dissatisfaction with the printing then (1891) purchasable in Great Britain, although as book printers the British then excelled the American printers. He established the Kelmscott Press, designed type-faces and produced work which made

the printing of the whole world look tawdry in comparison. The printing of William Morris quickly revolutionized the standards of printing, and reinstated the ideals of the early great printers, whose modern successor he was. There are thousands of passably good printers who never heard the name of Morris who have been vitally educated by his work, transmitted to their perception through an army of emulators. So far as the merely mechanical details of typography are concerned, William Morris might have been an unprofitable man to hire, but in the essentials of the art he was a master worker, long practised in the study of the masterpieces of the earlier great printers. William Morris' source of instruction was his library, but who among all the printers of his time needed the assistance of books less? In America we are now ashamed of ninety-nine per cent of the "good printing" of the years preceding 1895, when Morris' influence began to be felt in our typography.

And the very bright nonreading men, doers of the "up-to-date" printing, self-sufficient, "practical," seemingly evolving their ideas and ideals from their own inner consciousness — they are deluded. They are imitators, unconsciously following a long way off the leadership of the studious Morris and his book-reading and studious followers. The things they pride themselves on — passable things — are not theirs at all. Whether they know it or not, they are indebted to the study of books for all they seem to achieve. They shine with a reflected light.

Men who work chiefly with their brains (as printers should) acquire books and study them. The more eminent a scientist or architect or lawyer or author, the more extensive his library grows. The more he knows the more he feels the need of and the delight in greater knowledge and more study. In beginning the study of books the first knowledge we acquire is of our own ignorance. Purged of self-sufficiency, we begin to build on the everlasting foundations of the preceding centuries.

If the printers of America were well read in their occupation they would rise in the estimation of the American public in a degree commensurate with the superior utility of printing in the whole affairs of mankind. We would hear no more of the "printer undignified," the "door-mat of commerce," the "least esteemed of all the industries" (to quote from the literature of cost congresses), and with this access of self-respect and public esteem the value of printing would rise in the market-place, for reputation is a very well paid, profitable commodity. But the material benefits, however great, will never overshadow the pleasures derivable from the appreciation of the splendid history of printing and printers in all periods, and of their great services to mankind, to liberty, to science, and to manufactures and commerce.

(The next article will deal with bibliographies of the literature of printing, as a foundation for typographical study.)

The Relations of Paper, Type and Ink

By E. M. Keating

Photomicrographs by J. St. C. McQuilkin, Cheboygan, Michigan



THE true value of type in plain composition, and half-tone plates in pictorial display, depends mainly on the selection of the paper in conjunction with the use of an appropriate ink. An unsuitable combination of the three elements — type, paper and ink — are readily discerned by the critical observer. The ink selection, both in color and body, is also an important factor in securing a harmonious relation between type-faces and paper. Nowadays in the production of high-class booklets and catalogues, the errors made are those of omission in relation to the finer details rather than of the main principles. For instance; a proper type selection may be made, but the black ink used may have a bluish cast rather than the dull appearance that should have been obtained for the paper used. Or it may be that the ink is carried too strong, where a gray effect would be more harmonious in tone.

The mistakes made by incongruous combinations between type and paper are also apparent when a customer insists on selecting an unsuitable stock to print with half-tone plates; the printer can not be blamed for the effects under such circumstances which come from using a 175 screen half-tone engraving of a poultry show prize-winner on a letter-head of laid linen stock.

The photomicrographs appearing herewith serve to show the color effect of type-faces printed in black ink on papers of various kinds. The effect of a type page is modified in several ways, owing principally to the density and character of the film of ink deposited. The opacity of the film of ink is in proportion to the evenness of the coating deposited, and this factor is largely governed by the texture and surface of the stock.

In figure 1 will be noted the smudgy appearance of the enlarged "a." This is due to the weak covering a thin news ink gives when applied to print paper at a high rate of speed from a stereo. As these factors are quite necessary in the production of a metropolitan daily, we can not look for any sharper printing on news print stock.

In figure 2 is represented a more sharply formed letter from the use of a book ink on a fair grade of book paper. The speed of the machine is necessarily slower than a news web press, hence a better ink is used. The fibrous appearance is not caused by the stock but by the pencils of light that penetrated the objective, this plate being made by transmitted light through the stock.

Chicago Tribune



Fig. 1.
"a" in
"was"

(BY CABLE TO THE CHICAGO TRIBUNE).
PARIS, Feb. 4.—François Ketschli, aged 33, a ladies' tailor, was fantastically killed today when a parachute which he had invented failed to work, as he jumped from a stage of the Eiffel tower, nearly 200 feet from the ground.

Associated Sunday Magazines



Fig. 2.
"m" in
"me"

of the junior partner. "Jiminy! It give a lot to stay and hear 'em talk I'm only a scene shifter. After I've I suppose it's up to me to clear out. see a play acted out in this stale old

A KNOCK at the door made an end the unlighted cigarette and the t was only local decorum in the room at

Specimen page of Canterbury Bible



Fig. 3.
"a" in
"was"

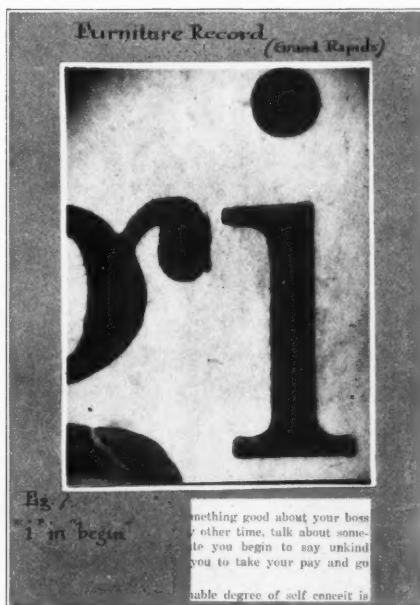
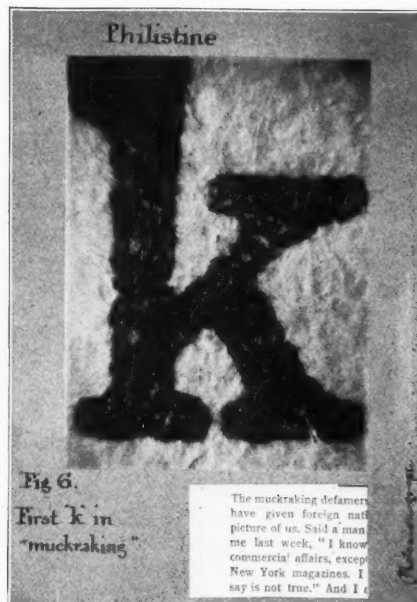
12 The Lord hath been mindful of us: he will bless us: he will bless the house of Israel, he will bless the house of Aaron.
13 He will bless them that fear the Lord, both small and great.
14 The Lord shall increase you more and more, you and your children.
15 Ye are blessed of the Lord which made heaven and earth.
16 The heaven, even the heavens, are the

Inland Printer (editorial)



Fig. 4.
"A" in
"INLAND"

The youthfulness of exceedingly low price — sachussets school is in no THE INLAND PRINTER is This combination of circ offer this excellent service



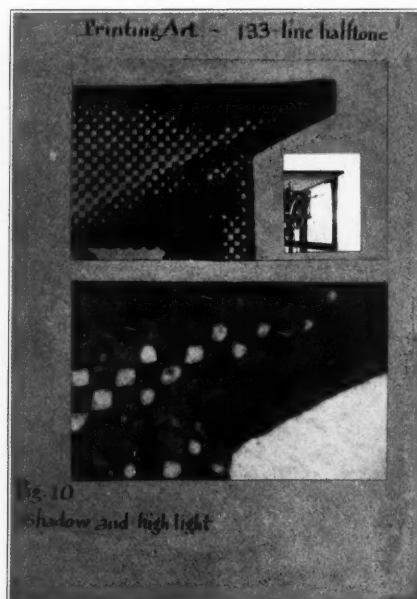
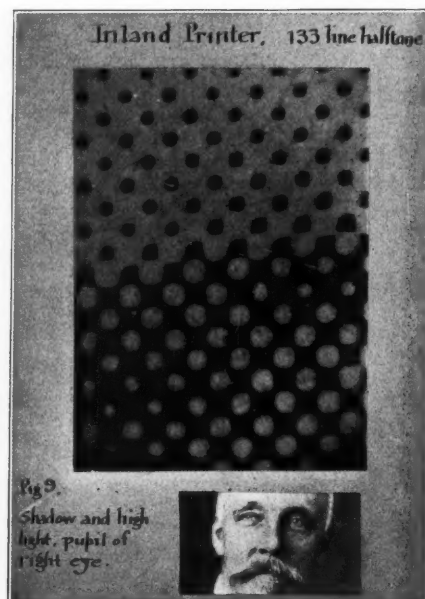


Figure 3 shows the effect of a thin ink used on a thin book stock. A cursory glance does not reveal the smashing of the ink as it really occurs. The thin fringe of ink which is squashed outside the real outline of the type-face occurs even where the correct amount of ink is used. This squashing of the ink causes a thickening of the light elements in the type-faces, which in this very way modifies their value.

In figures 4 and 5 are contrasted the color effects on two smooth-surfaced papers, each being printed with a suitable ink. In figure 4 the ink body is weaker or is under stronger pressure than in figure 5, and a dark fringe of ink is squashed to the outlines of the type-face. This effect is more noticeable on the light element of the character than on the heavy.

Figure 6 shows the use of an antique type-face printed on antique paper with an antique black ink. This is an essentially correct and harmonious combination. In the enlargement, the fine lines show where the fibers are denuded of ink and hence the reflected light makes the parts appear almost white, owing to the strong contrast with the lusterless ink. This condition is unavoidable on antique papers, hence it is advisable to use a heavy-bodied dull ink without gloss.

Figure 7 shows how a thin book ink is squashed to the margins of the letters, leaving a weak gray line of color adjacent. While this is not apparent to the eye unaided by high-power glasses, yet it has a tendency to lower the tone of a page of type where even a small per cent

of the color value of the ink is in gray tones. Hence the necessity of using an ink that will give the densest print.

Figure 8 shows how the fine elements of a character may be modified by a combination of pressure and ink. The cross stroke of the "f" is broadened by a fringe of ink squashed from between the letter and the stock and retained wholly by the latter. In this instance the ink is piled on the surface of the stock in a dense body, outside the printing margin of the cross stroke of the letter, visibly broadening this element, but leaving the actual printing outlines quite free of ink. Here it shows the necessity of combining an ink with a relatively greater amount of pigment held by a stronger vehicle in conjunction with a lessened pressure in order to minimize the squashing of ink. This is not an easy task to accomplish. Our old-time pressmen were wont to get over this troublesome feature by moistening the paper and using a short ink.

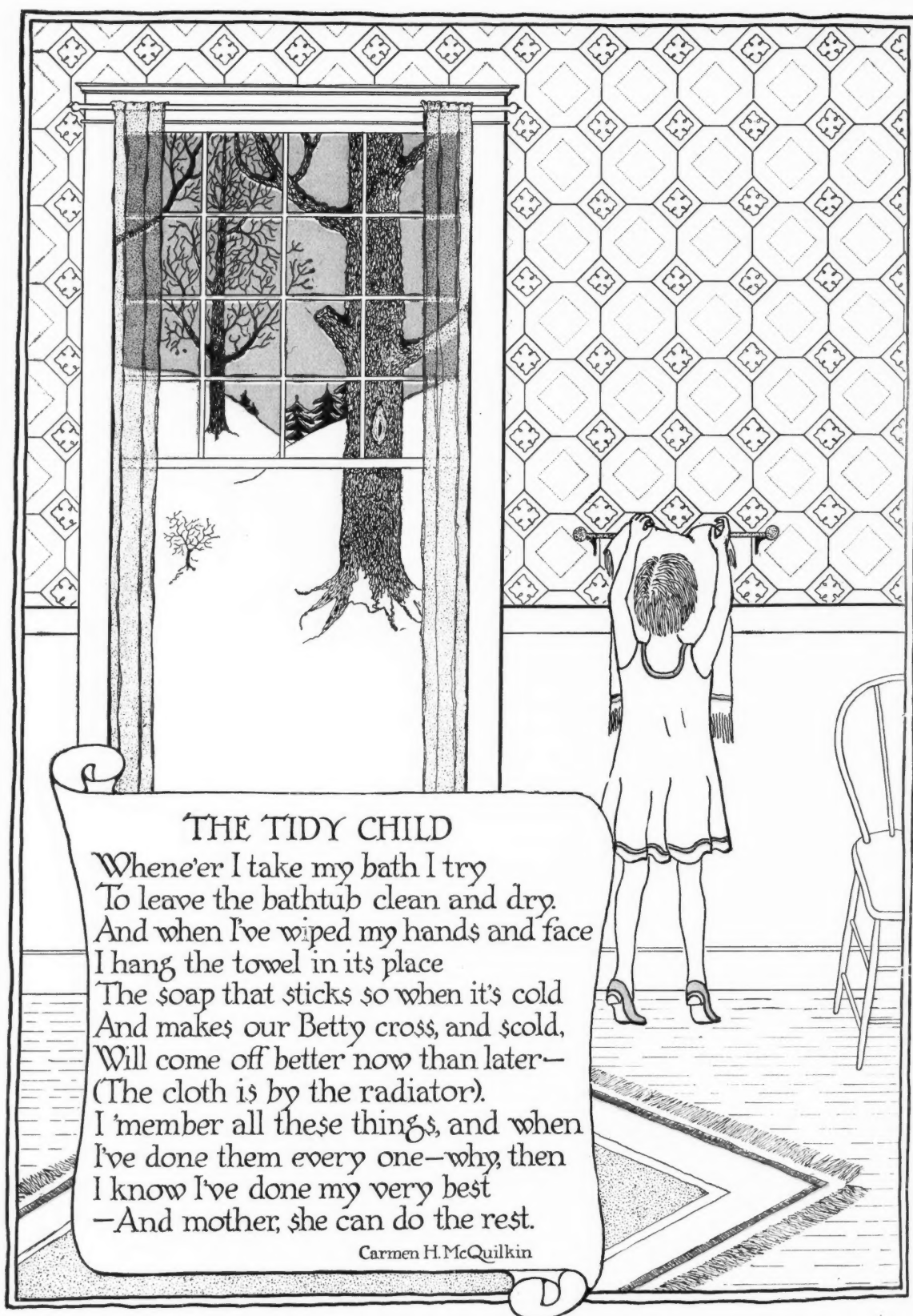
Figure 9 shows how the solids and high lights in a half-tone plate appear when magnified. Each dot in the high lights consists of a circle of black with a gray center. The shadows consist of white dots surrounded by a ring of black ink which in turn is enclosed by gray. The black ring shows how the ink is squashed to the edge of the printing surface of the plate. The gray appearance is the result of an attenuated film of black ink which does not absorb the full amount of light. Where an ink is weak in body it spreads more under pressure than an ink that contains a relatively greater quantity of pigment held together with a longer varnish, hence the weak appearance of a thin ink on glossy stock and the consequent filling up of white dots in shadows of half-tone plates.

Figure 10 shows the effect of wear on the edge of a half-tone plate, resulting in the darkening of the adjacent middle-tone. The shallowness of the depressions permits the filling in of the fine white dots, converting the middle-tone into a solid. Continued use of a plate will bring about this result from abrasion of its edges. Imperfect make-ready, blocks too high and rollers set too low tend to increase the progress of the evil.

HOW SWEET IS PEACE

By A. H. M.

I love to read in histories of how the mighty nations grew, how section bosses threw the gaff and other section bosses slew — then filled their skins plumb full of beer or other goozle quaint and queer, and off they went to stir up trouble, to swear and sweat and bounce and bubble. How very sad we well may think these men should be so prone to drink, but thus it was just as I say, or so I read in history. I will not point a moral, yet this space filled up I have to get, and counting up the words and lines my head whirls round, for all the signs show that to come to a conclusion both apt and true makes such confusion that while I clink the words together the sense is gone and simply blether; use up the type the printer sets, so turn me loose, throw off all bets. Just what I started out to say was that there was analogy between the Franklin clubs so gay and that great clan Typothetae. I don't compare the printers' clubs at all to ancient fighting dubs, for virtues many do abide in every blooming printer's hide. But this great fact sure puzzles me, when Franklin and Typothetae like tribes of old with club and shield leave council board and take the field to whack each other hip and thigh, and that's what makes me grieve and sigh. Oh how I wish each printer pup would kiss the other and make up.



THE TIDY CHILD

Whene'er I take my bath I try
To leave the bathtub clean and dry.
And when I've wiped my hands and face
I hang the towel in its place
The soap that sticks so when it's cold
And makes our Betty cross, and scold,
Will come off better now than later—
(The cloth is by the radiator).
I'member all these things, and when
I've done them every one—why, then
I know I've done my very best
—And mother, she can do the rest.

Carmen H. McQuilkin



THE efficiency of a machine is largely in the control of the man who runs it, modified by the efficiency of the management that controls the man.

THE making of character is the foundation of education, and while we are bending our energies to devise simpler and more attractive ways to impart instruction there is a danger that mental fiber will fail to toughen through lack of concentration on the development of those principles which create self-reliance and self-respect.

IT is a good thing for every one to have a library, but it must be remembered that desultory reading is enfeebling to the understanding. Printers are great readers, because it is their trade, of course; but also because their trade creates a taste for more of the same. It is a matter of pride to many printers to have a good technical library of works on printing, and here we might offer a suggestion to those who are buying technical books, and that is, as far as possible, to buy no book without a determination to read it carefully from cover to cover before it is placed on the library shelf. The library will then become an array of helpful friends that you know the temper of and whose hidden treasures belong to you, indeed.

BOYS and how to educate them are the topics of the hour. In the old days the cooperation of parents and employers was potent to control the vacillations of youth. Now, however, in these days of emancipation from the power of traditional methods, what youth has gained in liberty is in danger of being lost through those qualities that inhere to youth. Anything resembling discipline is hard to apply, and a tender and solicitous consideration leads frequently to mortifying failures. The influence of printing is growing and keeping pace with the world's development. New methods and the developments of inventive skill have made the industry exceedingly complex. They have brought into the practical practice of printing many arts and sciences, and the art now holds forth to youth brighter and brighter pros-

pects, but these prospects are not easily realized; there is no royal road to their realization, for the way must be won by patient application not only by actual labor but by many incursions into fields of study and research that the old-time printer never dreamed of. To stimulate and fire the imagination of our apprentices by stirring up a spirit of worthy emulation, so that these boys may be led rather than driven, is the task before us. THE INLAND PRINTER has been successful to a great extent in this work, and we ask all employing printers to examine what we have to say in the Apprentice Printers' Club and cooperate with us in stimulating the ambition of the boys under their care.

WHILE it is part of a secretary's duty to round up the printers and keep them in line, so that the work of organization can go on smoothly, profitably, and gloriously, the secretary has reason to expect the fulfilment of the pledge implied at the time of his selection, that the printers who have selected him will keep up their end of the work and give him help to enlarge and improve the organization. But it is too much the practice among printers when they have put a secretary in place and wound him up, to sit back and hold back. The fagging that a secretary is obliged to do to get a representative meeting is a tax upon his energies that renders his work in other directions hard to fulfil. If meetings are uninteresting sometimes, what meetings are not? but if you, Mr. Printer, find them dull, jump in and start something. The meetings may not be dull all the time, but put in what pep you have, Mr. Printer. Don't hide your light. Start something and help the sec.

WE proudly call ourselves a reading people. We are—of newspapers, and the headlines of these we skim for the gossip. We are in truth more gossips than readers, for reading maketh a full man, and the average American is lop-sided because he carries a light and shifting cargo of newspaper headlines for ballast. The newspaper has no time to be accurate and it is not necessary, for the error of to-day may be corrected or contra-

dicted or forgotten to-morrow. With the technical paper it is different. Its big asset is accuracy and fairness and non-partizanship. Its guiding principles are founded on good ethics, the promotion of every worthy effort. In the technical press the industries of America have an influence whose far-reaching power is little appreciated or understood. Not only in their publication and printed matter do the technical journals develop the resources of the country, but in the making of character, the unrecorded services that they render gratuitously, and in the making of opportunities do their lights shine out as beacons of good cheer bringing help and comfort and prosperity on many a barren place.

President Glossbrenner on Apprentices.

In his address at the banquet of the Chicago Typothetæ, the president of the international organization, Mr. Glossbrenner, discussing the treatment of apprentices, stated that he personally felt that a limitation should be placed on the number of apprentices employed, but objected that any dictation should be made in that regard. In the effort to unify the interests in the trade it is always desirable that the susceptibilities of all men should be considered. Mr. Glossbrenner evidently feels that a surplus of apprentices means imperfectly educated apprentices, and if employers undertake to give their apprentices a thorough training the limitation of the number will take care of itself. The union regulations respecting the number of apprentices is the survival of a passing condition, and the time is coming when the employers and the employees can consider this question and establish a practice that will go far to unify their efforts and bring about desirable reforms.

United Typothetæ and Ben Franklin Club.

In common with all those interested in craft welfare, we await with interest—not to say impatience—the outcome of the latest efforts to bring about an amalgamation of the Typothetæ and Ben Franklin Club forces. When the last group of conferees met, practically the only points of divergence were the name and the dues. Though open to the criticism of being prolix or even clumsy, the proposed name—United Typothetæ and Ben Franklin Clubs—expresses the truth. In deferring the question of dues till such time as the union is effected, the conferees seem to have acted with sagacity, though some may be of opinion that they sidestepped a delicate question. It would be anomalous to have the dues fixed by a joint committee when the probabilities

are that there will be a change irrespective of the fate of the pending proposal. In reality the agreement goes to the referendum of the membership of both organizations from their executive committees. The Ben Franklin Club officials have approved the arrangements, but at the moment of writing a mail vote is being taken by the Typothetæ officials. It is expected that it will not merely be approved but be submitted to the membership accompanied by a hearty appeal for indorsement. The outlook is bright, and when the lost motion caused by two organizations is eliminated the work of upbuilding and uplifting the craft will be done most effectively.

The provision in the present Typothetæ constitution providing for contracts with the trade unions opens the way for a more scientific treatment of the labor issue—and it is not too much to hope that the method adopted or developed will be an object-lesson to other industries.

The effort to organize the employers of eastern Canada under Typothetæ auspices gives promise of being successful. Western Canada probably is the banner territory for prosperity in printerdom, and the Westerners desire the assistance of the wealthy United Typothetæ in raising the tone and standard of the older and slower-moving East.

The Printer and Business Literature.

Although printers have a rich heritage of tradition in the lives of the great craftsmen who have immortalized themselves in the world of literature, comparatively few printers realize that to the printing trade particularly belongs the work of writing and designing business literature.

All the intricacies of type composition and the mechanical details of printing are gathered slowly and painfully by the writers and designers of advertising and business literature. To become experts in the preparation of this literature is much more difficult to them than to the practical printer.

In various ways THE INLAND PRINTER has urged these opportunities upon the attention of printers, and during its experience has had the pleasure of aiding many of them to develop abilities they themselves did not believe they possessed, and by them to reach positions of growing importance in the business world.

In the advertising section in this issue will be found an announcement of a very remarkable, unusual and liberal character—the announcement of a competition for the best-written and best-composed magazine advertisements for the Century Dictionary, Encyclopedia and Atlas. It is unnecessary to recapitulate particulars here.

The opportunity which has been prepared by arrangement between the Century Company and THE INLAND PRINTER is designed to concentrate the attention of printers upon what may be latent in themselves, to make the initial move to develop it by taking up a contest that, whether the contestant is successful or unsuccessful, will bring him substantial profit in the exercise of powers that will make their own reward.

The Printer and Parcel Post.

It is generally agreed that the parcel-post system will be extended in numerous ways. When the period of expansion arrives, printed matter will be among the affected commodities. Under the zone system there will then be presented some interesting problems which will prove difficult of solution both to producers and statesmen.

If we take the Bourne bill presented to the last session of Congress as a proper application of the principle of classification of rates, one can readily foresee a clashing of interests within the trade and a disturbance in settled conditions that might be termed anarchical.

One or two illustrations will serve to prove this. The present rate on advertising is 1 cent for every two ounces or fraction thereof. Mr. Bourne proposed to increase a two-ounce package to 2 cents, and so on till a five-ounce package would cost from 5 to 12 cents. Another specimen of the operation of the rates is that a six-ounce booklet can now be mailed for 3 cents. Under the zone system that price would rise from 6 cents within a fifty-mile zone to 11 cents within a thousand-mile zone and 12 cents beyond that distance.

It requires neither argument nor imagination to see what havoc would be played with some classes of printing-press products by the application of the parcel-post classification and rate.

We can readily see where parcel-post rates would be of possible benefit to those printers whose business is transacted within one zone territory. It would give them greater facility for securing and disposing of business. On the other hand, the printer who is catering to a nation-wide advertiser is at a great disadvantage.

The added postage may drive his customer to other methods for exploiting his wares; or possibly to some foreign printer, so that foreign postage rates may be secured.

The parcel post being in a state of development, it is difficult to prognosticate its ultimate effects, but we are fairly sure —

- (1) It will be extended to printed matter;
- (2) That what will be food for one class of printer may be the poison of another;

(3) That few, if any, persons in the trade have given the subject the study and attention it deserves.

Our best information from Washington is that there is not likely to be any legislation on the subject at this session of Congress. That is a comfortable condition, but it must be remembered that the art of prophecy is seldom so futile as when it essays to forecast happenings at Washington.

Assuming there is no danger of possible action this session, it is full time the trade was discussing possibilities under the parcel-post system and ascertaining, if possible, how legislation can be proposed that will best serve the public and the trade with the least possible disturbance to established conditions.

We invite our readers to express their views and give their experiences in these columns, as by doing so they will be collecting a mass of information that will become very valuable when the time arrives to use it. This is a live issue and discussion will ventilate it and prepare the ground for a just consideration of the subject before the various printers' organizations.



The Miner's Home-coming.

Statuary group in Humboldt Park, Chicago.
Charles J. Mulligan, Sculptor, Art Institute, Chicago.

This work is about 11 feet in height and 5 feet square at the base. It represents the miner's home-coming. "I saw this in real life," said Mr. Mulligan, "and it made a great impression upon me. The miner was sooty and tired. The little girl was an angel."

Written for THE INLAND PRINTER.

ECONOMICAL SELLING FOR THE PRINTER.

BY CHARLES W. HOYT.



SUPPOSE the printer has now made up his list of possible buyers as outlined in my last article.* Here, then, spread before him, is his field. We will designate the names on this list as his "possibilities" to distinguish them from that class which we will mention later and call "prospects." What shall the printer do with these possibilities? He might consider calling personally on each one of them. But this is not practicable because the printer has other things to do. But suppose he could do it, what would it cost him? Surely the proprietor's time is worth at least \$10 per day. If he sees ten men daily he will do well. Therefore, each call will cost him \$1.

Suppose the printer has a list of even five hundred possibilities (and he ought to have more in a large city), it will take fifty days to see all of them. This is in ninety-nine cases out of one hundred clearly impossible. I bring up the point merely to show the cost of \$1 per call. This sort of work is what I term calling on possibilities as distinguished from calling on prospects. Possibilities are those people who have not yet inquired or shown an interest in the printer's business.

Suppose the printer hires a salesman for \$3 per day. At this price he will have only a fair man. If he calls on local parties only, the cost of \$3 per day will be the total expense. Making ten calls per day on this basis, each call costs 30 cents. If he travels out of town and pays railroad fare and hotel bills it will cost at least \$5 per day for his expense and then the cost will be 50 cents for each call.

Too many printers have tried this sort of work. They know the results, or rather the lack of results.

The salesman flounders around, calling here and there and doing little business. The firm which he represents is no different from any other from the view of the possibility, and the solicitor makes little impression.

It will take this salesman fifty days to go the rounds and see the five hundred possibilities. This means he will get around every eight weeks. Except with an exceptional or star salesman this work will not pay.

Let us consider taking a certain sum and spending that sum monthly on each possibility. Suppose we spend 4 cents per month on a possibility or a total of 48 cents per year. For this 4 cents we will call on the possibility with something in printed matter. Thus, for 48 cents we will call twelve times within a year. This total of making twelve calls or of sending twelve printed pieces equals the cost of one call by the salesman or one-half the cost of a call by the proprietor.

If the right kind of printed sales talks are sent out, the effect of the twelve calls will be greater than the effect of one personal call. These twelve calls will develop what we term prospects—namely, people who inquire or show an interest in the wares of the printer.

Some few years ago I induced a printer to go six times through the mails with printed folders. Each one of these pieces produced a large number of inquiries. Those who inquired were all good people, because the printer only put good people on his list. The last time I talked to this printer he told me he had not been able to send out any more stuff because his shop had been running to its full

capacity ever since. Even so, I think he makes a mistake in not sending out more pieces, as it would insure a large trade and enable him to a larger degree to dictate his prices.

What shall we do with this 4-cent investment?

It will take 1 cent for a stamp, because these pieces can be mailed under 1-cent postage and produce results equal to those produced by 2-cent mailings, cost being considered. We will then have 3 cents to spend on a message to go to a possibility.

Suppose the printer makes up something in the way of a folder each month. This folder should have printed on it *real sales talk*. By real sales talk I do not mean general phrases such as are often put on things like blotters by printers.

"John Smith. Job printing of all kinds done in artistic style," may look good to the printer, but it doesn't bring customers. To write a printers' folder you should write it exactly as you would talk to a prospect. Be natural.

Perhaps for one thing the printer in his talks should dwell on the uses of printing. Every merchant knows that he should have printed stationery and printed cards, but does not know always that he should have other things in the way of advertising.

The printer should tell the merchant, in a way that is not too dictatorial, that he needs printing to boom his business. Printed salesmanship is just as essential to commerce as is word-of-mouth salesmanship. This is the age of advertising, and the printer is one of the manufacturers of advertising. He should impress upon his customers that he can produce printing that will sell goods.

Therefore, in the first piece you should lay stress on the service which you can furnish the merchant. You should offer your advice in the preparation of attractive printed pieces. This piece might have for its theme "The Power of Printing in Business."

This piece should carry a postal on which the possibility can write his inquiries. The postal card should have a dozen different things which the inquirer can check, such as:

"Please have somebody call."

"I am in the market at the present time for the following. Would be glad to talk to you about it."

"I am thinking of issuing a catalogue."

"I could use some booklets."

"I could use some folders, etc."

You will receive quite a few inquiries; but even if you do not receive any, do not think the seed is lost, because we are going to cultivate your field of possibilities and later get some good out of this mailwork in another way.

The second piece should have another message. You might discuss quality. You might tell the prospect that it is just as important to have a good-looking printed piece represent them as it is to have a neatly dressed salesman. Again on this piece you should have a reply postal card.

At the beginning of the third month send out your next piece. Perhaps you could talk about the cost of printing in this piece. Point out that poor printing is an expense and good printing is an investment. You do not have to say that you do the right sort of printing, because if you talk good printing and emphasize the importance of it, it is quite evident that is the kind of printing you believe in and which you produce.

The fourth piece might be along the lines of this article which you are now reading—namely, advising the merchant that he ought to sow seed in his territory. You might also talk about the value of such things as envelope

* NOTE.—"Advertising for the Printer," page 525, January issue of THE INLAND PRINTER.

inserts or stuffers, the use of handbills, the value of mailing out monthly a folder or card.

Another good thing is to take the matter of how printing is figured. Show how one job with apparently the same specifications can be figured in half a dozen ways. Explain the meaning of different grades of paper, difference in qualities of ink, etc. The different ways of setting up, printing, etc.

You might devote some part of your advertising to telling of your skill in handling colors.

While you have been doing this sort of work several things have been happening. For one thing you have now received a large number of inquiries. Now these inquiries, of course, need some attention. You can handle them over the telephone, by mail or by personal call. You can not sell goods unless you are willing to put some sales effort into the work.

Thus, people who have inquired are your prospects, and on these people it generally pays to call. You have a reason for calling on them.

It would now pay you to have a salesman and let him call on your prospects. Beyond any question these inquiries linked up to the salesman's call will produce business, provided you deserve business.

Let us assume that you have been doing this work for six to twelve months and that out of your list only one-third have answered. Assume also that your salesman has some time on his hands. Now then, after having sown this seed in your possibility field, send your salesman to call on those who have not answered.

Try the experiment and go out yourself. Notice whether people pay any more attention to you than they did before you sent the advertising. Your field has had some good seed placed in it, and now you can begin to take the harvest from it.

Under the old method you would think it quite correct to let a salesman call several times on a possibility. We have taken the cost of one talk and have been twelve times, and now your salesman ought to be able to sell printing to possibilities with a less number of calls.

THE PUSH CART PRINTER IS HERE.

The street printer is here. With a pushcart laden with type, ink, two small hand presses, a stone and proof press and accompanied by a "devil," George Somerset, a member of "Big Six" and not ashamed of the fact that he has worked in many printing-offices between New York and San Francisco, is traveling the streets of New York city, where many who are in a hurry to have printing done stop to patronize him. Somerset, who has a small shop at 61 East One Hundred and Twenty-fifth street, declares he is the only street printer in the country.

"Up to the present time," said the street printer to a reporter, "I have been printing only cards, circulars and a program or two, but if you know anybody who wants a newspaper printed tell him I'm here and ready to do the job."

"This is a progressive age," continued the printer. "Often business men are in a hurry for a rush job—some cards, bill-heads, etc.—and they don't have time to run to a printing-shop. I will go to them and take their orders while they are waiting on a customer. The biggest street job I have had was printing a church program."

The wayside printer was interrupted by a real-estate man who hurried up to him.

"Hurry," shouted the stranger, handing the printer a slip of paper. "Some bill-heads, and follow that copy."

Hustle, now, like a good fellow. There's a woman waiting to pay me a bill, and she won't give up until she is handed a receipt on my printed stationery. I just discovered that rats had eaten all my stock."

With stick in hand the printer made a few quick passes. Next the matter needed by his customer was on the stone. "What kind of a border would you like, sir? Leave it to me? All right, sir. How's that, sir?"

"You should see me when I'm working real fast," said the wayside printer, lighting his pipe later. "A program job the other day was rush work. Ten minutes before the entertainment was to start they discovered they had neglected the program. Somebody remembered I was here on the corner. I don't like to throw bouquets at myself, but the audience had the program before the curtain went up, and it went up on time." — *New York paper.*



GEORGE ROGERS CLARK.

From the monument to the memory of the great savior of the Northwest at Quincy, Illinois.

Charles J. Mulligan, Sculptor, Art Institute, Chicago.

A Study Course in Advertising

LESSON X.—BY THE MASSACHUSETTS SCHOOL OF ADVERTISING.



IN this, the final lesson of the course, we will discuss some of the problems that present themselves to the advertising man in the ordinary trend of his day's work.

Frequently enough, he will be called upon to decide, or at least to help decide, what is to be advertised. Merchandising experience, says the merchant, is required, and no doubt he is right. Still, common sense and an understanding of the governing principles can sometimes teach merchandising experience and always will assist it.

In the consideration of what to advertise, four tests should be applied to the articles in question.

Test No. 1—The Margin of Profit. In most retail stores, certain lines of goods offer the dealer greater profit than others. Perhaps there is too much competition. Staples, as a rule, offer less profit than luxuries or novelties, and there are various other reasons. However, we are concerned more with the effect than with the cause, and the margin of profit must be reasonable—not necessarily larger if the article is to be profitably advertised.

Test No. 2—What Is the Possible Market? How many present or possible users are there in the territory reached by the store? How many among the class of trade to which the store caters? For instance, as a coarse distinction, a furnishing-goods store in a coal-mining town catering to the miners could not possibly conduct a successful advertising campaign on dress suits. As a somewhat finer distinction, a stationery store out of the shopping district, and catering largely to commercial trade, could not well advertise high-grade engraved stationery for ladies.

Test No. 3—Ability to Reach the Market. Every one uses a toothbrush, and it follows that every reader of an advertisement in any form or in any medium is a prospective purchaser. But take out of the stationer's stock drawing instruments and artists' materials. How many readers out of a hundred, under ordinary conditions, could possibly be persuaded to buy a set of mechanical drawing instruments, a T-square, or a box of water-color paints? I won't say that ninety-nine per cent of the readers of an advertisement must be possible purchasers. Just where to draw the line is indeed a nice distinction; but I would feel safe in saying that, ordinarily, close to one-half of readers should be possible, if not probable, purchasers if the advertising is to pay.

Test No. 4—Local Conditions Governing the Sale of the Article. Test No. 4 may be regarded largely as a safety-valve for the first three tests. Certain peculiar local conditions might make it advisable to advertise an article that showed very badly on tests 1, 2 and 3. At Christmas it would be advisable to advertise as gifts articles which could not possibly be sold during any other season of the year in any quantity. Cheap electric current in a town would allow the advertising of many electrical specialties where high-priced current would prohibit it. Test No. 4 is, in a large measure, a test for timeliness.

Another consideration along these lines, and which per-

haps could be made a part of Test No. 3, is the amount of persuasiveness required to consummate a sale. An ordinary amount of interest and a dash of desire might resolve a person to try a new brand of coffee, where, on the other hand, the purchase of an expensive hall clock would be infinitely more difficult to effect. The furniture dealer should, then, advertise the things that move quickly, or at least steadily, and depend upon his salesmen to push hall clocks and similar merchandise when the customer has been brought into the store.

Another problem which the advertising man will be called upon to face—the merchant is facing it every day—is the extent to which the dealer should link himself with the manufacturer of the goods he carries. Some dealers elect to “go it alone.” They purchase whenever possible private brands, and feature their own name on every article admitting such a course, keeping the manufacturer's name or brand out of sight, or if this is not possible, in the background. Their object in this is to build a reputation for their stores, and to force the customer to come to them for reorders. Also, in some degree, to stifle price competition.

Other dealers pursue a more or less piratical course, and buy “imitations” or “substitutes” because of the larger percentage of profit offered on these generally inferior goods.

Probably the largest number of dealers follow the line of least resistance, stocking and selling well-known goods and goods that are in general demand.

The first course, that of pushing private brands, may work out all right if the proprietor is willing to spend the years of time and the amount of energy necessary to build such a reputation. But not a month ago, a dealer of this class, who is in the fifties, told me he could have built in five years the volume of business by following the lines of least resistance that it has taken him twenty years to acquire, by pushing only his own privately branded lines of goods. He would have had these fifteen years of “velvet,” if I may use the slang, in which to further build and extend. I won't say that success is not possible through the private-brand course, but I do know that it requires ability, energy and patience. And I do firmly believe that the man who possesses these qualities in sufficient degree, could build along the lines of least resistance to four and five times the volume that would be possible in a given time of working the private-brand idea.

Little need be said of the man who depends upon substitutes and imitations to build his business. His career is bound to be limited and his success, if he makes one, short-lived.

The man who is seeking the cooperation of the manufacturer is the one who will make the most pronounced success in any line of retail merchandising. The manufacturer of an advertised article is creating a great amount of sales energy, which the retailer can easily turn to his advantage. When one stops to realize that the vast sums expended in national advertising have, in the final analysis, but one object—the creation of desire—it seems useless for the retailer to expend so much of his time and

energy in combating this force, when, by taking advantage of it, he can make sales quickly and easily, turn over his money and take his profits, and build up a class of trade that will stick. When a customer asks for Smith's brand, he may be finally persuaded to take something else, but at heart he remains unsatisfied. It is human nature to rebel against being told, however tactfully, that you don't know what you want, and after repeated experiences of this kind, the customer will go somewhere else.

I strongly urge the advertising man to give this problem his most serious thought. It is true there is much to be said upon all sides, but the man who is building for permanency must give a thought of to-morrow. Is the principle of known values and qualities economically sound, or is it unsound? Your decision must rest largely upon your answer to this question. Much of the success of the United Cigar Stores, and, in fact, of all chain-store systems, which are such a menace to the life of the independent retailer, is due to the plan of offering the public standard brands and standard values. Whatever may have been the practice in earlier times, the public of this hurrying age do not like to barter—they want to buy easily and with confidence—and the retailers who are pushing unknown merchandise of good quality or bad are doing more than any one else to enable chain stores, mail-order houses and like systems to steal away great volumes of their business.

I don't want to be misunderstood as advising the dealer to be subsidized by the manufacturer, but I do think he should understand him. Altogether too many dealers look upon the manufacturer with distrust and suspicion, and too many manufacturers look upon the dealer in the same light. The dealer, for example, does not understand how the manufacturer can afford to spend so much for advertising in the magazines, or in street cars, and in other forms, and thinks either he or his customer must pay for it. The old fallacy that advertising is an expense rather than an investment is still firmly believed by many really intelligent and able retail merchants. In the cases where an advertised article was inferior to a competing but non-advertised one, failure has been inevitable for the manufacturer. From a manufacturing point of view, no one would claim that money put into new and more efficient machinery would raise the price of the article, or that the cost of a new and better equipped factory would come out of the pocket of the retailer or his customers. Why then, when a new and better method of selling is found and money invested in it, should the retailer think that he must pay for it, or his customer, or both? Any article of merchandise in this country in general use can, if it be equal or better in quality than competing articles, be advertised, and if the advertising is well done the net profits from the increased sales will wipe out the cost of the advertising many times. Suppose you told your wife that because the most popular department store in the city advertised extensively she would have to pay for this advertising in advanced prices on the goods. She would probably laugh at you, because she knows the prices there are lower than she can hope to get in any of the smaller shops. If the sales of an advertised article remained stationary after the advertising had been running any length of time, then there would be some justice in the claim that advertising added to the cost (unless it took the place of some more costly method of selling), but when the sales increase it is obvious that added profits are coming in, and the advertising bills are paid, with a handsome balance to spare. If this were not so, the manufacturer would be little short of foolish to continue advertising. The thing that "sticks" most people in a discussion of this kind is

the realization that money is being paid for advertising, and if it were not, something else might be done with it. This is true. It is also true that if the rents or taxes paid in the shopping districts, the cost of lights, of clerks, of bookkeeping, of salesmen and of a hundred other things could be saved, something else might be done with it. Yet the intelligent and able storekeeper on a side street knows that the added volume of business a good location will bring will more than pay the advance in rent, that the cost of a well-lighted store is more than taken care of by the trade it will attract over the poorly lighted store. No one, then, should speak of advertising as an expense, as the term is ordinarily understood in the business world. Where there is doubt he should discuss the question of whether advertising is a more or less costly form of selling than any other, but he must remember that some form or other of selling expense is always required.

Where the dealer and manufacturer freely enjoy a mutual cooperation, without distrust on either side, the greatest results are possible, for, after all, both are working in a common cause. The manufacturer wants to sell goods and the dealer wants to sell them. Why not combine forces to the good of all?

It would seem fitting to close this series of lessons with some general suggestions to those about to make advertising their work, or an important part of it.

Read good books constantly. Good books do not mean necessarily "deep" books. If you don't like Kant's "Critique of Pure Reason" don't read it. Start with Hugo—"Les Misérables," I should advise. Read some of Scott, Dickens and Thackeray. Follow the style, and, for practice, try rewriting some of the passages. Try Spencer's "First Principles" and Emerson's Essays. By that time you will know what should follow.

Keep up with the present with an eye on the future. Read the *Literary Digest* weekly, and the *World's Work* monthly. Read the best trade journals in your field, and *Printers' Ink* weekly.

You must know human nature; whether you get your ideas from the study of psychology or from a first-hand study of humankind makes small difference, though I suggest a little of both. Keep yourself in the other fellow's place. Know what he thinks about and what will influence him. Possibly the treasurer can do business with a shriveled and stunted heart, but the advertising man must have heart big enough to take in all kinds of people. Know thyself, know thy customers, and know both kindly.

VERSES THAT APPEAL—TO US.

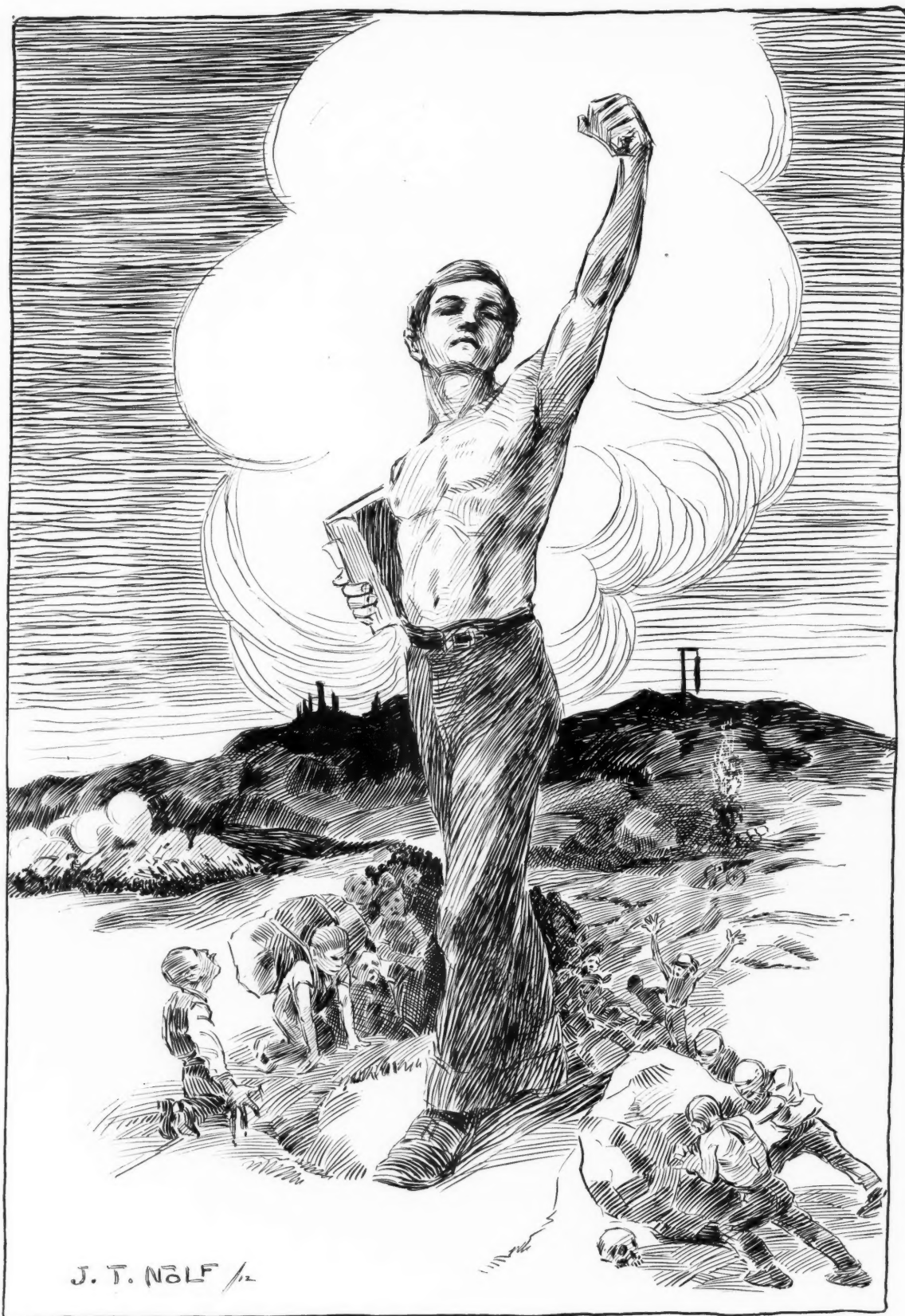
Edwin H. Farr, editor of the *Whiting (Ind.) Call*, gracefully renewing his subscription for another year to *THE INLAND PRINTER*, drops into poetry, in a friendly way, like Silas Wegg, but with much better success, and says that he *might* do without *THE INLAND PRINTER*, but he can do much better with it:

"Make short the long, hot summer days,
And speed the frosty winter;
By learning neat and tasty ways,
Shown in *THE INLAND PRINTER*.

"'Quick, foreman, the red ink!'"

"The check inclosed is good if the above-going isn't. Make it another year, and maybe 'six months' will do for the latter. With high regards."

EDITORIAL NOTE.—Wonder how many words can be made to rhyme with *Inland Printer*.



WANTED—A TITLE FOR THIS PICTURE.

A Year's Subscription will be given for the Most Acceptable Title for the Above Illustration.

Titles must not exceed fifteen words. Only one title must be given on a sheet of paper, accompanied by the writer's name and address. The title and the writer's name and address must be submitted by themselves; no correspondence should be enclosed in the envelope. Address: Picture Contest Editor, The Inland Printer, 632 Sherman street, Chicago. Contest will be closed April 15, 1913. Announcement of the result will appear in the May number.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

ANOTHER PRINTER-CHURCHMAN.

To the Editor: CHICAGO, ILL., January 6, 1913.

Your gallery of printer-churchmen, as shown in the November, 1912, and the January, 1913, numbers of THE INLAND PRINTER, is becoming interesting, and I would offer, as one worthy of being added thereto, the name of Thomas Parker.

Mr. Parker was licensed as a "lay reader" by the late Bishop McLaren, and officiated in that capacity at the Church of the Ascension, Chicago, during the vacancy in

Thomas Parker, and his brother, Samuel K., were original members of the first vested choir formed in the West—that of the Cathedral of SS. Peter and Paul, organized and led by the late Rev. John Harris Knowles, an accomplished church musician, who was at that time one of the canons of the cathedral, under the authority of Bishop Whitehouse. By the way, it may be of interest to mention here that Canon Knowles was a bookbinder by trade, and had worked at the bench with Michael Donohue, of the old firm of Donohue & Henneberry. W. B. Conkey was one of the Canon's choir-boys.

Together with his churchly activities, Mr. Parker maintained his labors in the printing-office, both being terminated by his death in Urbana, Illinois, on February 22, 1904, at the age of nearly sixty-three. The accompanying portrait was taken in Champaign, Illinois. S. K. P.



THOMAS PARKER,

Late "lay reader" and chairman of the Protestant Episcopal Church.

the rectorship occasioned by the retirement of Father Ritchie and until the coming of Father Larrabee. This interval, if my memory is not at fault, was about one year.

In addition to conducting the services, Mr. Parker also was choirmaster, among his choir-boys being Harrison M. Wild, the well-known organist of Grace Episcopal Church, and conductor of the Apollo and Mendelssohn Musical Clubs, of Chicago.

THE HUMANITARIAN AGE.

To the Editor: NEW YORK, January 7, 1913.

In your article entitled "The New Religion" you have hit the *real* religion. It is not *new* but has been buried beneath a weight of debris of the ages in coming forth from slavery. So long as the platform laid down by the Federal Council of the Churches of Christ in America, and the "labor platform" is based on the *golden rule* to all, just so long will it be successful. The Church is the place from which such principles should emanate, for here should be brought together all phases of human life—the employer and the employee, the buyer and the seller, the merchant and the professional man—and it is in such a community of interest where everything points to the motto "Do unto others as you would be done by."

When we meet together as employers, or as employees, there begins that selfishness of interest that has caused so much trouble the world over.

The underlying spirit that should govern both employer and employee is the spirit of fairness—"Live and Let Live"—obtaining the best results by working hand in hand for mutual interest. Many people will say these sentiments are fallacies, but the writer has proved that with the cooperation of a loyal and devoted force of employees it is possible to be successful in a worldly as well as a philanthropic manner.

The employer is responsible for the education and condition of the working people. Long ago, by years of treatment which meant only his own aggrandizement, he forced the employees to form aggressive organizations with one object and only one object in view—to better their conditions. By this means there has grown up among us powerful bodies of employees following along the precepts and principles instilled into them by selfish employers. Now the time has come when the worm has turned, and will be

trodden on no more. Hundreds of millions of dollars' worth of property have been destroyed, and misery made rampant. What shall be the next move?

The employer should be intelligent enough to see that the best result may be obtained through a harmonious working together of the previously warring elements, hands should be outstretched by both parties and the little petty differences buried in an endeavor to bring into existence the Humanitarian Age.

The employer having taught the employee his strength should now set his mind to teaching the employee how to use that strength in the direction of the best interests of the whole human race. These sentiments are largely expressed in the declaration of the Federal Council, published on page 530 of the January INLAND PRINTER.

CHARLES FRANCIS.

PROOFREADER A MIND-READER.

To the Editor: WASHINGTON, D. C., January 8, 1913.

Your proofreader contributor corrects the following sentence from an article by Woodrow Wilson: "We ought to be interested in it only as it express the purpose of the people." He says that every one should know that its writer intended to write "expresses."

Mr. Teall may be as good a mind-reader (and a grammarian) as he is a proofreader; but, in a trial at mind-reading, one guess will probably be as good as another. We know that Professor-President Wilson is a very busy man; and I guess that he gave us a shortened sentence, meaning "We ought to be interested in it only as it shall express the purpose of the people." This gives to the Woodrow Wilson expression an enlightening touch of futurity that may help to clear up Mr. Teall's select positiveness should he consult any standard work on grammar.

JOS. W. CHEYNEY.

PRINTING FOR POSTERITY.

Those who know are continually warning us that our modern books and newspapers are printed on paper that will never find its way to posterity.

Only a year or two ago Frank P. Hill, Librarian of the Brooklyn Public Library, told a conference of fellow librarians that "in many instances papers published within the last forty years had begun to discolor and crumble to such an extent that it would hardly pay to bind those which had been folded for any length of time." In fact he predicted that news paper "which carries with it the seeds of early decay" is likely to return to dust in about fifty years.

English librarians declare that "the ordinary novel printed on light, spongy paper has a life of about forty issues. In other words, it will be unfit for further use and not even worth rebinding after circulating among forty readers."

The American Newspaper Publishers' Association is a good deal worked up over this matter, and has set Mr. John Norris to ponder ways and means to preserve or pickle newspapers of to-day so that posterity may have plenty of our "current history" to pore over.

We wonder what posterity would say about it? Probably that it counted on us to hand down the facts in proper style. But we fancy posterity might also politely beg us not to overdo it. To have descend upon them as a heritage stupendous masses of imperishable daily newspaper and periodical files full of repetitions and reduplications of matters already bountifully preserved and recorded might strike future generations as rather too much of a good thing.

Selection, elimination, condensation of current events are what make the present valuable to the future. Anything that tends to render intelligent digest-making a habit and a necessity is to be gratefully welcomed. In these days of mountains and avalanches of cheap novels, magazines and printed matter, increased each year by millions of tons, there is blessed relief in the thought that most of it will crumble away to dust of its own sweet mercy.

Without going so far as did Ike Partington, who, when he read the Bible, tore out each page as soon as he finished it in order not to lose his place, we feel that the speedy annihilation of much that we read day by day and week by week is far from unmitigated misfortune.—*New York Evening World*.

DREAD PNEUMONIA—ITS PREVENTIVES.

The other day an explosion in an industrial plant near Chicago killed three men and injured several others. Now the Grand Jury has been asked to investigate the matter with a view of fixing the responsibility for so terrible a disaster. Last month in Chicago 365 persons were killed with pneumonia, and for the eleven months of this year 4,445 people were killed by the same dirty-air disease.

Here we have it: Three persons killed and half a dozen injured by an explosion and the citizens of the town are demanding an investigation to find out who were responsible and if possible the cause, to the end that in the future such disasters may be prevented. But up to date there has been no public concern or excitement over the 4,445 deaths caused by a preventable disease here in Chicago.

Makes all the difference in the world, doesn't it, how people are killed? A chance spark coming in contact with the fine impalpable dust in a starch factory kills three or four people and injures as many more. The whole community is shocked and everybody wants to know all about it. But when 123 persons are killed by one of the dirty-air diseases in a single week in Chicago, these needless deaths—a needless sacrifice of human lives—excite no horror, and arouse little or no interest as to why they occurred or as to the means to be employed to prevent pneumonia from killing nearly five thousand of Chicago's people next year, that being about the number of its victims for the year 1912.

Pneumonia is a house disease and occurs only in houses where the air is continually foul and bad. It is essentially a dirty-air disease. It is most prevalent during the fall, winter and early-spring months as the following figures show: In January of this year the pneumonia deaths in Chicago were 716; in February, 692; in March, 658; in April, 510; in May, 378; in June, 260; and this decrease continues until the month of September, when the minimum for the year—166 deaths—was reached. No better proof could be submitted showing that pneumonia is due to the bad-air conditions in our work places, amusement halls and public conveyances than the figures above given.

Now, unless you want to be a pneumonia victim: Don't breathe dirty air. Don't sleep in a bedroom with the windows closed. Get all the good fresh air you can. Live temperately. Don't overeat. Keep regular hours. Don't dissipate.—*Press Service, Department of Health of Chicago, December, 1912.*

TO FILL these holes with sundry bits would rob the wisest of his wits, they come in such a lot of sizes that when they're filled the great surprise is that we were able to get anything to fit the blessed cubby-holes.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

THE Vogländische Maschinenfabrik, a press and printers' machinery building company, at Plauen, has increased its capital stock by 1,750,000 marks (\$416,500).

THE paper industries of Germany will have an exposition, May 3 to 14, next, in the Philharmonic building, in Berlin. Over one hundred concerns have already announced their intention to participate.

THE government's tax on playing-cards has enriched the German treasury to the extent of 1,918,000 marks (\$456,674) in 1908, 1,954,700 marks (\$465,218) in 1909, and 1,954,100 marks (\$465,076) in 1910.

WHAT is probably the largest paper-cutting machine ever made has just been turned out by the Karl Krause machine works at Leipsic. It will cut paper 106 inches wide. The knife-carrying mechanism alone weighs two tons.

THE typefoundries, because of higher cost of production, have reduced the discounts on type bills five per cent. Where formerly a discount of five per cent was allowed on plain Fraktur and Roman type none is now given. For orders of job type up to 300 marks, the discount is now ten to fifteen per cent; between 300 and 1,500 marks, twenty per cent, and over 1,500 marks, twenty-five per cent.

THE last edition of the telephone directory of Berlin and its suburb makes a portly volume. It contains 1,288 pages, each having three 11-em columns. Each column contains 112 nonpareil lines, a total of 432,768 lines for the book, the type for which is kept standing. As each page weighs 7.6 kilograms, the volume represents a total of about 9,788 kilograms (21,500 pounds) of type. There were 225,000 copies of this edition printed by the government printing-office, and it required 18,500,000 sheets (37,000 reams) of paper. The total cost of the issue is said to have been 567,500 marks (\$135,000).

A VERITABLE Poohbah, having a slight connection with the newspaper business, has been discovered near Fritzlar. This worthy imitation of the mighty factotum in the "Mikado" has thirteen offices and vocations, and his income therefrom is listed as follows: Executor, 50 marks; swineherd, 400 marks; inspector of local lighting, 75 marks; broombinder, 100 marks; undertaker, 200 marks; organ bellows pumper, 50 marks; field watchman, 150 marks; secretary of the Israelite school board, 50 marks; policeman, 450 marks; crier of public announcements, 50 marks; night watchman, 150 marks; coroner, 100 marks, and finally newspaper carrier, 10 marks—a total of 1,835 marks (\$436.33) per year.

FRANCE.

THE workmen of the noted Foucher typefoundry, at Paris, recently went out on a strike for increased wages. Reports as to its outcome are not yet at hand.

A non-inflammable benzoin is a new product recently announced in France. If it retains the detergent quality, it will certainly be much preferred in printing-offices.

A CALCULATION or estimating bureau has been established by the association of master printers, and is located at 117 Boulevard Saint-Germain, Paris. It is intended for the service of all the members.

THE *Annales de l'Imprimerie* describes a process by which artificial sponges are made of paper pulp. They are

said to be insoluble in water, do not rot and are agreeable to the touch. If they are also durable, they will find a welcome.

THE United States Consul (Mr. Carl Bailey Hurst) at Lyons reports that in the past year such great advance in the art of color photography has been made in France that it is now possible to make instantaneous color negatives. Success now hinges upon a usable paper for printing from color negatives.

IN the early part of last December the printers' union declared its intention of resorting to a strike in case the employers would not come to an agreement with it in the movement for a shorter work-day and increased wages. Up to the middle of the month about one hundred out of two hundred and fifty offices are said to have agreed to the terms of the union.

THE French national printing-office has now its third general director in two years, the newest incumbent of the position being M. Louis Méjean, who is not a printer, but is said to be a very energetic official. The position draws a salary of 20,000 francs (\$3,860) a year. The two assistant directors receive respectively 15,000 and 10,000 francs (\$2,895 and \$1,930) a year. The chief superintendent receives 8,000 francs (\$1,584), the foremen each 6,000 francs (\$1,158) and the assistant foremen 4,800 francs (\$926). The removal of the office from its old location to new buildings about six miles away will cost nearly 2,000,000 francs (\$386,000).

THE stocks of some printing and publishing companies in France have a large value above par, the following being noteworthy: *Annales Publiques*, issued at 50 francs per share, now valued at 698 francs each; the Bottin Directory Company, issued at 125 francs, now 805 francs; the Imprimerie Chaix, 300 francs, now 1,570 francs; the *Petit Marseilles*, 100 francs, now 450 francs; the *Petit Parisien*, 125 francs, now 602 francs; *Le Temps*, 500 francs, now 660 francs. The shares of the Agence Havas, France's most prominent advertising agency, have increased in value from 500 francs to 1,340 francs. These are bourse (stock exchange) quotations.

FRENCH Chauvinists have been agitating for a governmental regulation that certain goods imported from its neighbor to the east be labeled "*produit en Allemande*" ("made in Germany"), the idea being that loyal Frenchmen would then refrain from buying such goods. But Minister of Commerce David informs them that such a regulation had been made by England and its experience had been that such a mark was a medium of advertisement for the goods, and many placed more value on articles that had the mark; in fact, it was now proposed to substitute for it a mark reading "not made in England." He therefore believed that to mention the source of foreign-made goods was unwise.

NOTE is made of a recent strike of the workmen in a cooperative glass factory at Albis, which was run according to Socialistic principles, because Marinoni—the recently deceased great pressbuilder of France—about fifteen years ago gave \$10,000 to enable the promoters to put their principles into practice. This they probably did, but in a manner so unsatisfying as to cause a strike for relief. The leaders may have proceeded along the lines of best intention for all concerned, but such a result is very natural. Your correspondent is not inimical to the socialistic ideal, yet (and there's the rub) he believes that he would find it just as disagreeable to work under some cooperatively elected "bosses" as under some that now get into the "boss" class by private initiative. For a social-

istic régime must have bosses (that is, leaders, managers, superintendents, etc.), and many of such would give plenty of cause for dissatisfaction to subordinates. Besides, many workers would "knock" them, whether their reasons were really good ones or just the outcroppings of average human nature.

HUNGARY.

AFTER long drawn out negotiations between the masters and the workmen in the chemigraphic industry of Hungary, an understanding has been arrived at as to wages and working conditions. Eight hours is now the length of a workday, reduced to six and one-half on the days preceding New Year's, Easter, Pentecost and Christmas. Holidays will be paid for as if worked. The minimum wage for journeymen after finishing their apprenticeship is \$4.50 per week during the first six months, \$5.10 during the second six months, and \$5.50 thereafter. After August, 1916, these rates will be increased by 20 cents. For certain special work a still higher rate is provided, as well as for overtime. Apprentices must go through a medical examination before being accepted, and the term of apprenticeship is three years. Females are excluded from working at the trade. Notice of discharge or of quitting must be given two weeks in advance. This rule does not apply to persons temporarily employed in rush seasons, unless engaged for a longer period than two weeks. Such temporary assistants must receive a bonus of 60 cents, added to the wage they were receiving at their previous place of employment. The right to a vacation and its duration are also regulated. The agreement is to be in force until July, 1918.

AUSTRIA.

It is rare indeed to note the very extended term of service of a woman in one place of employment. Such an instance is the case of Frau Marie Weidman, a press-feeder in the office of Friedrich Sommer, in St. Pölten, where she has worked now over forty years. The event was duly celebrated and the lady honored by her employers and fellow workers.

THE Viennese lithographers' journal, *Freie Künste*, gives the following estimate of the number of "lithographers" (those who make the drawings, transfers and prepare the stones and other surfaces for printing) and "litho pressmen" (those who do the actual printing) in the following countries:

	Lithographers.	Pressmen.
Germany	5,898	9,594
England	1,450	5,700
France	1,200	5,000
America	1,200	4,000
Austria	1,000	1,600

SWEDEN.

IN answer to a demand from the public, the management of the telegraph lines of Sweden has introduced specially designed blanks upon which to transmit messages of congratulation, condolence, etc., which will be more in harmony with the text than the cheap blanks commonly used. Samples of various styles of these *de luxe* blanks will be on display at the telegraph offices and senders of dispatches may designate such as they wish used for the delivery of a message, the writing upon which will also be done in a manner displaying more style and dignity than the usual slap-dash messages. A slight extra tax is, of course, to be paid for this special stationery and service.

NORWAY.

THE printing-office of Grøndahl & Søn, at Christiania, recently celebrated the one hundredth anniversary of its establishment. From 1815 to 1864 it had the privilege of

printing the law codices and the records and stationery of the Norwegian Parliament. On the occasion of this jubilee the proprietors gave money to a number of benevolent funds — among them being that of the Convalescent Home for Printers, 1,000 kroner (\$268). The Society of Foremen received 5,000 kroner (\$1,340), the interest of which is to pay for study-journeys abroad. For employees a pension fund of 20,000 kroner (\$5,360) was set apart.

ITALY.

LAST November the printers of Milan went out on a strike for better wages. It lasted twenty days. As the outcome of the negotiations between masters and men, a five-year agreement was arrived at, through which hand compositors received an advance of twelve per cent, machine compositors seven and one-half per cent, pressmen eight to twelve per cent, stereotypers seven per cent, process printers seven per cent, and miscellaneous helpers up to twenty per cent. Work was fully resumed on November 20.

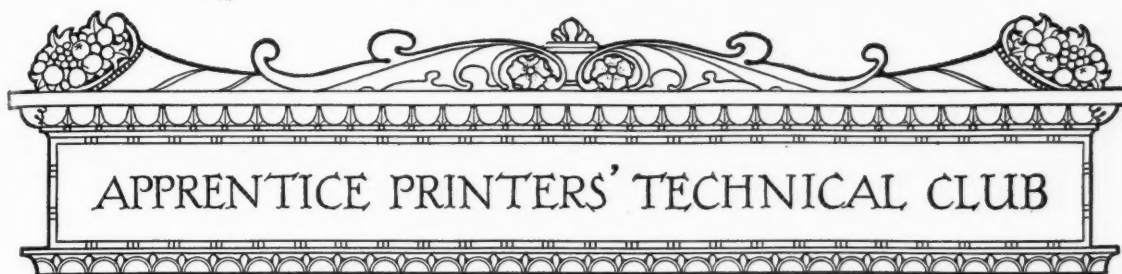
EGYPT.

THE government has decided not to permit the establishing of additional Arabic papers in Cairo and Alexandria, deeming the present number more than sufficient for all needs. A number of applications from would-be publishers for the privilege of starting new sheets were flatly rejected. Naturally, this pleases the publishers and the papers already established.



A THOROUGHBRED.

Owner: Earl F. McGinnis, printer, Lewistown, Montana.



APPRENTICE PRINTERS' TECHNICAL CLUB

NO. XXVII.—BY W. E. STEVENS.

Assistant Instructor, Inland Printer Technical School.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman street, Chicago.

The Evolution, Invention and Progress of Printing.

Prior to the invention of printing from movable metal types many methods and materials were used to graphically convey thought. Among these was the stamping of engraved blocks and the writing of characters in clay bricks and cylinders which were afterward baked and hardened. This was extensively practiced among the ancient Babylonians and Assyrians. Their "books" were written in the cuneiform (arrow-headed) characters peculiar to that age, and some of them have been found which are supposed to have been produced about 4,000 B. C. Hundreds of such specimens were uncovered by Sir Henry Layard, an eminent archæologist, in the mounds of Koyunjik (ancient Nineveh). One of the tablets dealt with an account of the Flood.

In point of antiquity the literature of Egypt probably ranks next to that of the Chaldeans (Babylonians and

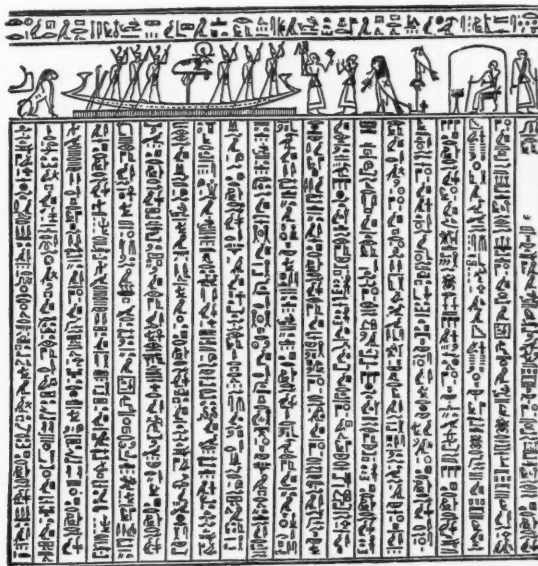
hieroglyphical characters. Copies of this book, written on papyrus and covered with stained sheepskin, were sold to mourners and friends of deceased persons, who placed them in the tombs of their dead as a safe conduct for the pilgrim souls on their journey through Amenti (Hades), and for their guidance in the world to come.

The Chinese are said to have produced ink and paper at the beginning of the Christian era, and are supposed to



A stamped brick, found in the ruins of Babylon.

Assyrians). In some of the tombs in Egypt writings have been found which were executed during the fourth dynasty, 3733-3566 B. C. Cheops, builder of the Great Pyramid, was the founder of this dynasty, and it was during his reign that the famous "Book of the Dead" appeared, a small part of which is reproduced herewith to show the



Part of one chapter of the "Book of the Dead."
Written about four thousand years ago.

have practiced a rude method of printing from blocks in the first century A. D. This is only a conjecture, but we know that in the year A. D. 950 Tong-tao printed a series of books from engraved wood blocks, the impression being taken by rubbing the back of a sheet of tissue-paper which had been placed on an inked block. It was not until the latter part of the fourteenth century that printing was done in a similar manner in Europe, and whether it was introduced from China has never been ascertained.

To Pi-Shing, a Chinese blacksmith, is credited the invention of movable type (A. D. 1041). Out of porcelain clay he molded or cut little oblong cubes, and on these carved the Chinese characters that were the most frequently used. To hold the types together he forced them

between parallel wires which had been fixed in a frame and placed on a bed-plate of wax, lime and resin poured on an iron slab. This composition was then heated until it became soft and the types were planed down to a uniform height, after which the composition was allowed to cool and the form was then ready for printing. This method never developed to such an extent as to supersede block printing.

In Europe the first evidence of a method of printing with ink is in the brass stamps found in the ruins of ancient Rome. These stamps are engraved in reverse, and with a rough counter or field that would preclude the possibility of their being used for stamping in wax.

It would seem that at that time great progress had been made toward practical printing, but the ancients lacked the proper materials for this work. Their ink was unsuitable, and simple as it may seem, the lack of the proper ingredients to produce printing-ink was one of the most potent factors in delaying the progress of the art. Then, too, it was not until the fifteenth century that a proper quality of paper was produced. The papyrus that they wrote or lettered on, a kind of paper made from strips of the pith of papyrus plants pressed together (imported from Egypt), was brittle and unsuitable for folding and binding, and vellum was extremely expensive as well as having a poor printing surface. We are told that the skins of three hundred sheep, from which vellum is produced, were used in every copy of the first printed Bible.

Then it is doubtful if printing would have been extensively practiced even though the necessary materials were to be had. Books lettered on papyrus were in abundance and being produced faster than they could be sold — professional scribes were numerous and papyrus was cheap.

During the period of the "dark ages," which lasted from the fifth to the fifteenth century, ignorance and superstition prevailed among the rich and poor throughout all Europe. War was the word, not knowledge. At the close of this period people began to take an interest in science, religion, art and craftsmanship. They demanded more books and pictures, and printing from engraved wood blocks was the solution to this demand which necessitated a method of reproduction more rapid than the written way. Color was put into these prints either by being painted in free-hand or with the aid of stencils.

(To be continued.)

* * *

Results of "Criticism" Contest.

In THE INLAND PRINTER for December we reproduced a poorly arranged business-card and offered a prize to the apprentice sending in the best-written criticism of that job. The returns were more than satisfactory, both in numbers and the quality of the criticisms, and it is our intention to conduct other contests of this nature from time to time. They will, perhaps, tend to make apprentice participants more analytical of typographical display and more anxious to reason out the "why" of things.

After carefully reading over all the criticisms we have concluded that the prize should be awarded to Frank J. Ward, of Baltimore, Maryland. The following is his criticism, and to aid the reader to a better understanding of the suggestions, the original design is shown.

"This card does not bear out the assumption that a business-card will be acceptable so long as its typographical treatment is simple. We do not find here the often objectionable panels, or any inappropriate ornamentation, yet the card is hardly presentable.

"Probably the first thing that calls for attention is the difference in the margins at the top, bottom and sides.

There are occasions when we may place a group of type on a page and add to its attractiveness by showing a contrast in the margins that surround it, but in such cases the greatest margin should be at the bottom — the principles of balance and proportion being considered. However, there is not enough difference in the margins around this

RESTAURANT AND SHORT ORDER HOUSE

HEADQUARTERS FOR COMMERCIAL MEN

SAMPLE-ROOM IN CONNECTION

THE JUNCTION CITY HOTEL

GEORGE HESSELMAN, PROPRIETOR

JUNCTION CITY, KANSAS

"What's the matter with the job?"

HEADQUARTERS FOR COMMERCIAL MEN SAMPLE ROOM IN CONNECTION

THE JUNCTION CITY HOTEL

GEORGE HESSELMAN, PROP

RESTAURANT AND SHORT ORDER HOUSE JUNCTION CITY KANSAS

Resetting of "What's-the-matter-with-the-job?" business card.
Submitted by Reinhard Voelker.

card to show a pleasing inequality, and the greatest margin is on the sides instead of being at the bottom.

"I note that 'Restaurant and Short Order House' seems to dominate, and would, therefore, place it directly under 'The Junction City Hotel,' thus giving more prominence to the name of the concern. The stair-step arrangement of 'headquarters for commercial men' and 'sample-room in connection' seems to detract from the legibility of these two lines and throws the eye out of its actual course. There is an unusual amount of space between the words 'The Junction City Hotel,' in view of the use of a condensed letter, which most naturally calls for close spacing. The word 'proprietor' is as large as the proprietor's name. The general custom is to set a title slightly smaller than a name, in order to make a distinction between the two. There is an unsightly gap between 'Junction City' and 'Kansas.' A city and its State certainly belong to each other, and why they are so separated, as we find them here, is hard to imagine.

"The lack of balance is apparent. Instead of the words being arranged in two or three groups, one compensating the other and directing attention toward the most important, each line stands by itself. The amount of space between the lines being almost equal gives the card as a whole a straggling, scattered and spotted appearance. I further note that the longest line is below the center of the card, and would avoid this, because a printed design should appear to the eye as a suspended form rather than

a form on a foundation. In other words, we read from top to bottom, and if we have the longest line at the bottom, it seems to suggest that we read from the bottom to the top.

"Really the only commendable thing about the card is the fact that but one series of type is used throughout. However, this type is hardly suitable for a business card, and is most too condensed to harmonize in shape with the oblong form of the card. (If the rule around the card is intended for a border, it is too light in tone for the weight of the type, but I judge that it is to show the size.)"

A very pleasing resetting of this card was submitted by Reinhard Voelker, of Williamsport, Pennsylvania. One could hardly wish for a neater, more harmonious or better-balanced design. It is reproduced herewith.

The names of all the contestants are as follows: J. E. Thompson, Junction City, Kan.; Samuel Davidson, Malden, Mass.; Arthur L. Palmer, Indianapolis, Ind.; P. G. Williams, Edmonton, Alta., Can.; Lawrence F. Carlin, Philadelphia, Pa.; Frank J. Ward, Baltimore, Md.; "Bill" Bailey, Centre Hall, Pa.; Philip Corrin, Los Angeles, Cal.; Reinhard Voelker, Williamsport, Pa.; David Steuerman, Brooklyn, N. Y.; Edgar Hartongue, Baltimore, Md.; Henry M. Woods, Winkelman, Ariz.; Oliver J. Moore, Washington, D. C.; Jesse C. Hicks, Waco, Tex.; J. Glenn Holman, Findlay, Ohio; John De Maagd, Grand Rapids, Mich.; John Shultis, Troy, N. Y.; N. L. Everson, Buffalo, N. Y.; John M. Reed, Santa Ana, Cal.; Earl J. Myers, Fostoria, Ohio; Louis J. Place, Hornell, N. Y.; J. Charles Gardella, New York; Clinton Jones, Minneapolis, Minn.; Grace Ludtke, Markesan, Wis.; Charles A. Roe, Campbellford, Ont., Can.

* * *

A Junior Union in Philadelphia.

Philadelphia Typographical Union No. 2 has recently organized a "junior union," with the object of increasing the efficiency of its registered apprentices and to give them a knowledge of parliamentary practice and public address.

An Apprentices' Committee of four was first appointed by No. 2, and was instructed to send to every registered apprentice a typewritten letter outlining a plan of organization and stating the necessity for and value of technical knowledge additional to that obtained in every-day work. Fifteen young men responded to these letters.

In a short time this membership was doubled, and at the second meeting officers were chosen, by-laws formed and lectures arranged for. To increase the value of these lectures by giving an opportunity for graphic explanations a blackboard was purchased.

Considerable musical ability having been discovered among the boys, it is their intention to have a minstrel show and dance early in 1913, under the auspices of the Apprentices' Committee of No. 2.

A job-setting contest has also been arranged, and the prize to the winner will be a year's subscription to THE INLAND PRINTER, secured from the parent union.

* * *

Results of the Denver Apprentices Contest.

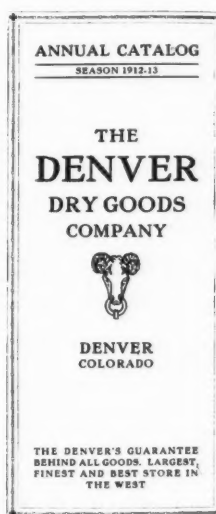
The results of the regular monthly contest held for apprentice members of Denver, Colorado, Typographical Union, No. 49, were as follows:

First Place — Frank Lindquist, with the Smith-Brooks Printing Company.

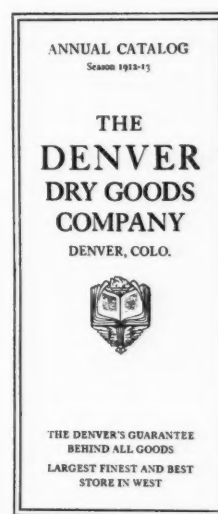
Second Place — F. L. McCarthy, with the Eastwood-Kirchner Printing Company.

Third Place — Norman P. Geyer, with the Smith-Brooks Printing Company.

The first and third place entries are reproduced herewith and are good studies of neat and artistic typography.



FRANK LINDQUIST.
First place.



NORMAN P. GEYER,
Third place.

* * *

Certificate of Excellence.

As announced last month THE INLAND PRINTER will each month give "Certificates of Excellence" to apprentices submitting the best typographical specimens. These



Reproduction of a "Certificate of Excellence."

beautiful certificates are 5 by 8 inches in size, printed in black, red and gold on Japan paper. The winner's name and the month of issue will be hand-lettered in each one. A blank certificate is reproduced herewith.

BUYING AND SELLING WORDS.

Suppose an advertisement contains one thousand words and the rate for printing that advertisement costs one thousand dollars, each word in that ad. costs a dollar. Now if every word you are going to use is to cost you a dollar you will do very careful selecting to get the very best word you can buy for a dollar. Sure thing. Look for the big prize offer of the Century Dictionary, Encyclopedia and Atlas in this number.

Printorial Verse

A STRANGE TALE.

BY W. LEWIS BAKER.

I had a lovely suit of gray
Which, to my work, I wore one day;
But, circumstance
Destined a mutton-headed gink
To place a big, black, daub of ink
On my gray pants.

When'er again those pants I'd wear
The public at that spot would stare
With steady glance.
So, to avoid embarrassment,
Out to the greedy ragman went
My old gray pants.

Soon from the ragman they were bought;
Then to the pulp-mills quickly brought —
(A strange romance!)
And there, 'midst grinding noise and strife,
Was given a new lease of life
To my gray pants.

For into paper they were made,
Of extra quality and grade;
(What strange advance!)
The stock, without flaw or splinter,
Went into THE INLAND PRINTER —
From my old pants!

No doubt you at this tale will jeer
And say, with overbearing sneer:
"The law of chance."
Yet, as this page I gaze upon,
I find my rhyme is written on —
My old gray pants!

MAUDE MULLER.

BY HARVEY CAMPBELL.

Maude Muller, one day, grim and bleak
Was feeding the press at six a week,
When the Judge came by and slipped her a wink
And she slipped a sheet, and smeared the ink.
When the job was off, and the books were bound
The customer glanced through the lot and found
The one that had slipped, so he sent 'em back
And Maude, poor girl, was given the sacque.

* * * * *

So now, when the Judge comes hiking by,
Maude watches her job with her extra eye.

Maude Muller, feeding her Gordon press
Was all lit up in her brightest dress,
When the Judge drove up in his machine
And said, "Hey, fellers! pipe the Queen."
He walked right up with a greeting warm
And said, "Gee, Maude, you've got some form!"
Spoke Maude as she fed in the twilight's gloom,
"It was made up in the composing-room."

* * * * *

Maude said to herself when the time was ripe,
"He thinks I'm one of the bold-faced type."

THE PRESSMAN'S APPEAL.

BY W. J. LAMBERT.

Show me the man that's to blame for this, if you can,
The man who's knocked, and jeered, and cursed — the pressman.
Don't think he's heartless and has no care,
For trouble is his lot, when you think things are fair.
He is blamed for the bum-looking sheet you get,
When the machine doesn't run fast, why he is blamed for it.

There is the ink that's working bum because the temperature is bad,
The rollers are hard and he needs a new pad.
Please stop and consider, don't curse the pressman,
He's a hard-working fellow, not one to be damned.
Approach him some morning when he's feeling blue,
And say, "Come, old fellow, I want to talk to you."
Then put him on the same basis as the rest of the help,
And give him the conditions and a brand-new felt;
Fix up his machine and put it in shape,
And don't call him down if he happens to be late.
You'll find him a man, way down to the core,
And you'll get a good sheet if you haven't before;
He has got a big heart and he means to do right,
All he wants is a little help, and, believe me, he'll win the fight.

THE GARDENER AND THE ROSE.

BY B. BRISTOW OWSLEY,

Author of "The Island of Sweet Sixteen," the song hit of
Victor Herbert's Musical Play, "When Sweet Sixteen."

A rose came forth 'neath a summer sky,
In a garden all so fair,
And the other flowers wondered why
The rose had blossomed there.
"What brings her here?" they all acclaimed,
"Within our lowly sphere;
"A rose like her should feel ashamed,
"To ever blossom here."

A man came forth 'neath a summer sky,
In a garden all so fair,
And dropped his hoe with a plaintive sigh,
That told of a heart's despair.
It seemed his weary hours of toil
Were spent with hope in vain;
He only gleaned from precious soil
The tyranny of pain.

New hope came forth 'neath a summer sky,
In a garden all so fair,
For the master found the rose near by
Where he stood in deep despair.
It gave him faith in things he'd done —
This rose with stately air —
And he found his work was just begun
In gardens all but fair.

A man came forth 'neath a summer sky,
In a garden wondrous fair,
And he stooped to kiss a rose near by
Where he'd stood in deep despair;
And all the other flowers agreed,
Who felt his tender care,
That it was God who had decreed
The fair rose blossom there.

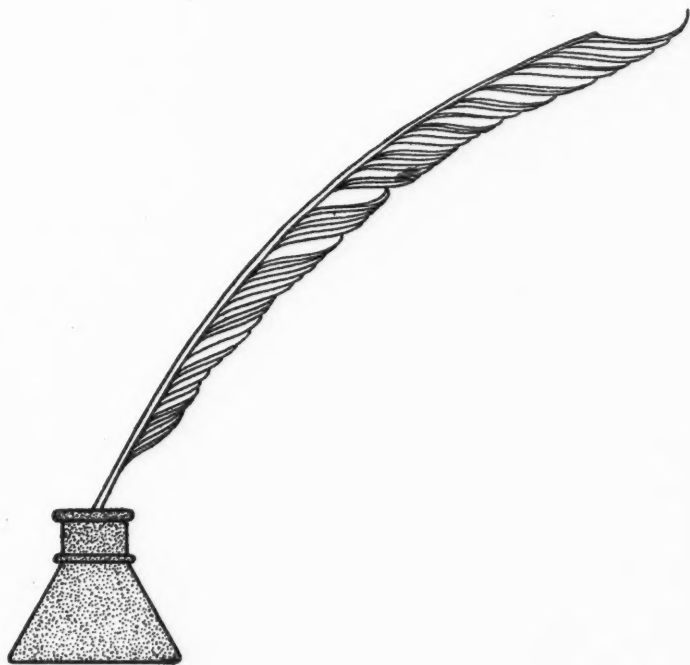
LIFE.

BY A. H. M.

What mighty power controls the worlds
And holds the awful laws
That govern the Universe?
What Incalculable Cause?
I do not know — but this I know,
It made me — here am I
One of and in and through it all.
Shall I be said to die?
Around I see Beneficence
Repair, renew, restore —
An atom I, yet Force also
To live forevermore.

Letter-heads

*On the following
pages are shown
a few suggestions
for letter-head ar-
rangements*



JOHN STANHOPE, President

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FRANK DOODLEY, Manager

JACKSONVILLE DECORATING COMPANY

Interior Decorating ♦ Painting ♦ Calcimining ♦ Paper Hanging

JACKSONVILLE, PA.,

191

THE APOLLO MUSICAL ASSOCIATION

AN ASSOCIATION OF MUSIC-LOVERS



*Twenty-Six Thirty Wells Avenue
Cincinnati, Ohio*

The Donnellson Printshop



CATALOG, BOOK & JOB WORK
BOOKBINDING . . ENGRAVING















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The Donnellson Printshop

PRINTERS, BINDERS, ENGRAVERS

498 INDIANA STREET, DONNELLSON, TEXAS


 **BERKSHIRE ART GLASS WINDOWS** 
 **COMPANY :. MANUFACTURERS AND** 
 **IMPORTERS OF ARTISTIC STAINED** 
 **GLASS WINDOWS :. EXHIBITION &** 
 **SALES ROOM, SIX ELMER AVENUE** 


WILLIAMTOWN, MO. []

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EVERYTHING ELECTRICAL FOR BUILDERS AND MERCHANTS

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The Inland Printer
632 Sherman Street
Chicago

Pianos

THOMPSON & CORRIGAN
MUSIC DEALERS



TALKING MACHINES

PIPE ORGANS

445 SOUTH FRANKLIN STREET

DULUTH, MINN. [

]

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

"Why do printers sometimes place roman capitals at the beginning of lines set in lower-case italic?"

Because of the present popularity of a certain style of

the lower-case was made, and it was some time before the capitals to harmonize were produced. In the meantime the roman capitals were used with the italic lower-case, and it is because of the precedent established at that time that this fashion has gained its present popularity. In Fig. 1 is shown a reproduction of the first page printed

17
P. V. M. GEORGICON LIBER PRI-
MVS AD MECOENATEM.

vid facias letus segetes: quo fidere
terram

q Vertere Mecenas, ulmisq; adiun-
gere vires.

Conueniat: quæ cura boum, qui cul-
tus habendo

S it pecori: atq; apibus quanta experientia parcis
H inc canere incipiam. Vos o clarissima mundi
L umina, labentem caelo quæ ductis annum:
L iber, et alma Ceres, uestro si munere tellus
C haoniam pingui glandem mutauit arista:
P oculaq; inuentis Acheloia miscuit unus:
E t nos agrestum præsentia numina Fauni,
F erte simul, Fauniq; pedem, Dryadesq; puellæ.
M unera uestra cano. tuq; o, cui prima frementem
F udit equum magno tellus percussa tridenti,
N eptunæ: et cultor nemorum, cui pinguis Cææ
T ercentum niuei tondent dumeta iuuenti.
I pse nemus linquens patrium, salusq; Lycæi
P an omium custos, tua sit tibi Mænalæ curæ:
A d sis o Tegææ fauces: oleæq; Minerva
I nuentrix: unciq; puer monstrator atatri:
E t teneram ab radice ferens Sylvanæ cupressum
D ijq; deæq; omnes, studium quibus æna tuern
Q uiq; nouas alitis nonnulla semine fruges:
Q uiq; satis largum caelo demittitis imbrem.
T uq; adeo, quem mox quæ sine habitura deorum!

FIG. 1.—An illustration of the manner in which roman capitals were combined with italic lower-case in the early printing at Venice. The italic capitals were introduced at a later period.

typography in which the above-mentioned peculiarity occurs, this question is frequently asked.

When Aldus Manutius introduced the slanting style of type known as italic, and so named in honor of Italy, only

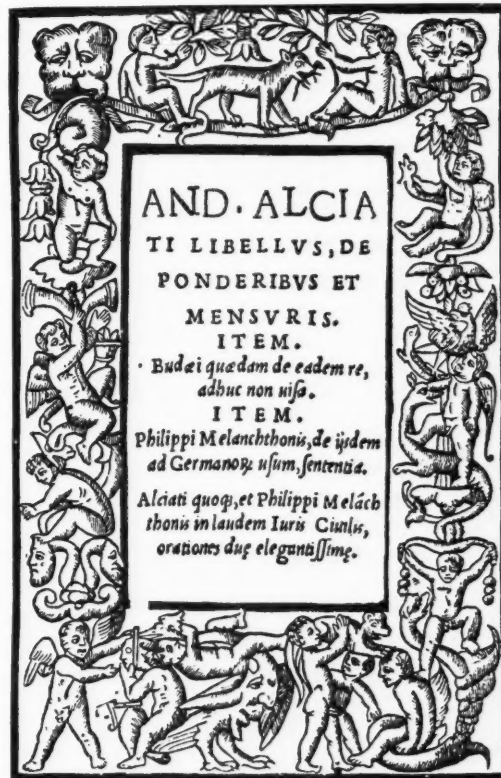


FIG. 2.—Another example of the use of roman capitals with italic lower-case.

in italic type. It was printed by Aldus at Venice, in 1514, and illustrates the manner in which the roman capitals and italic lower-case were combined. It also shows the peculiar custom, prevalent at that time, of placing a space after the capital at the beginning of each line.

In Fig. 2 is shown a reduced facsimile of a title-page printed by Melchior Sessa at Venice in 1532. In this

page the combination of roman capitals and italic lower-case is a prominent feature.

Like many other of the peculiarities of the early printers, this combination of italic and roman letters has found its way into modern typographical design, and we frequently see it used. It has no special significance in modern printing, and like some other peculiar features of

While the advice here given does not necessarily apply to every cover arrangement, it is safe to say that in nearly every case it is advisable — so much so, in fact, that it may almost be laid down as a rule to be carefully followed.

To the job compositor, the cover-page suggests the catalogue or booklet cover, printed on a paper stock, and as we naturally use for cover-stock a paper which is stronger

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1908-9

FIG. 3.—It is desirable that a cover-page should have a border, especially where the design is composed of a number of groups. It is also desirable that all the groups be centered. Compare with Fig. 4.

present-day design, is merely the employment for the sake of variety of means which were used by the early printers as makeshifts.

“Always put a border around your cover-page designs. The border not only gives the strength necessary to a cover-page, but it serves to hold the design together.”

and more durable than that used for the balance of the job, so should the design printed upon it be of such nature that it will suggest the strength demanded in a cover.

And the border around the design will go far toward adding this strength and stability to the page.

As an illustration of the desirability of a border on a cover-page design, both for its value in adding color and

strength and in holding the design together, a comparison of the pages shown in Figs. 3 and 4 will prove interesting. In the former, the absence of a definite boundary line to the type-design, especially in view of the fact that the groups or forces of attraction are placed in irregular positions, results in a page which is not only lacking in strength but has the appearance of being composed of unrelated

arrangement. To make such an assertion would be folly in view of the fact that it can and has been successfully done. The best designs, however, are those which are centered on the page, and this being the case it is obviously a waste of time and energy to experiment with other forms merely for the sake of a doubtful originality.

There are several points to be considered in the suc-

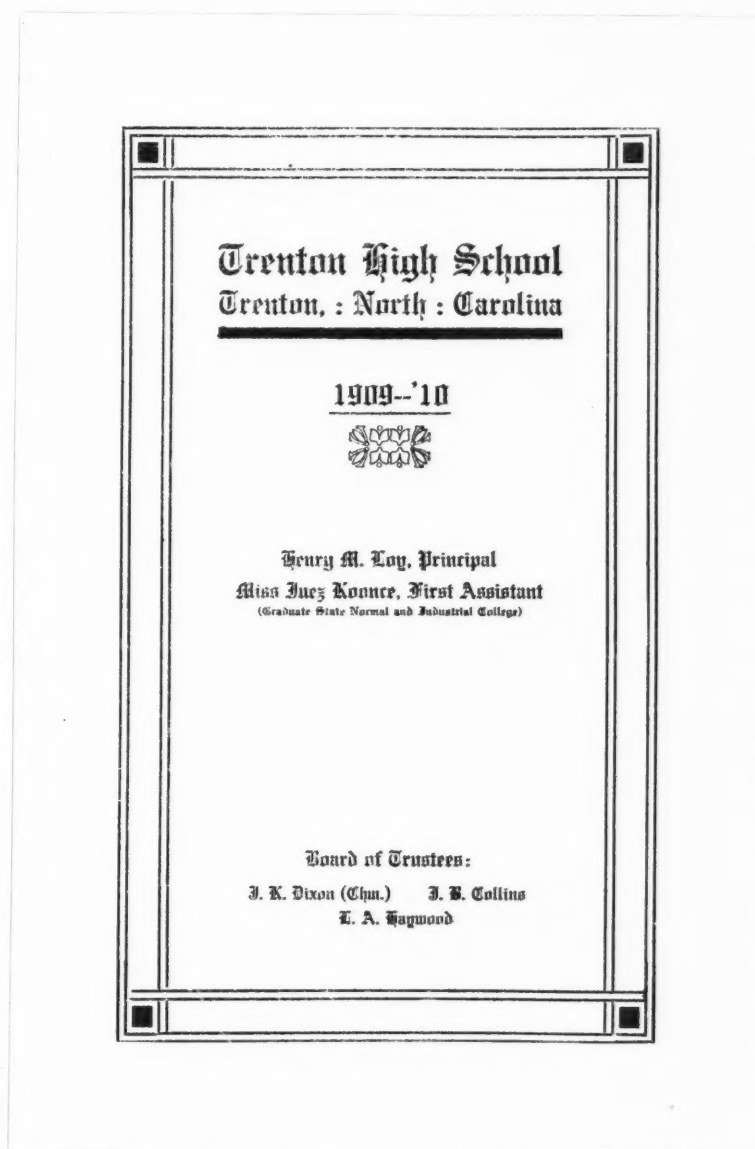


FIG. 4.—The border holds the page together, and the centering of the groups gives a symmetrical arrangement not found in Fig. 3.

spots. In Fig. 4 the border furnishes the desired boundary line, and the page is held together in a more satisfactory manner.

Then, too, the symmetrical arrangement of the latter design gives a page which is much more pleasing, even without the border.

This does not mean that it is impossible to produce a pleasing cover-design with any other than a symmetrical

cessful use of borders. In the first place, the border, in order to be pleasing to the eye, should harmonize with the type both in tone and shape. If the type is strong and bold, a strong border is desirable, while with a light-faced type a light border should be used. The border must be neither too light nor too dark, but of approximately the same color. The cover-page design shown in Fig. 4 is subject to a slight criticism in this respect, the squares in the

corners being perhaps a trifle too strong for the best results. If they were slightly weaker in tone their force of attraction would be correspondingly diminished and the text would appear to stand out stronger by comparison.

Neither should the border be of such nature as to attract the attention from the text. In framing a picture we do not select a frame which is so attractive that on looking at it one exclaims "What a handsome frame!" and forgets all about the picture itself. Neither should the printer, in setting a cover-page, use a border which will overshadow the text.

Perhaps the most successful designer of what might be termed typographic covers—covers composed of type, decoration and lettering, but without pictorial illustrations—is F. W. Goudy. Mr. Goudy's covers have furnished inspiration to countless printers and designers, and are invariably of a high standard of excellence. I do not remember having seen one of Mr. Goudy's covers which was not surrounded by a border of some kind, nor one of his covers which was not symmetrically arranged with all the lines balanced upon a central axis.

A GRAPHIC-ARTS EXPOSITION AT LEIPSIK.

An international exhibition for the book industry and the graphic arts, including photography, will be held under the auspices of the Deutscher Buchgewerbeverein, at Leipzig, from May to October, 1914, for the purpose of celebrating the one hundred and fiftieth anniversary of the Royal Academy for the Graphic Arts and the Book Industry at Leipzig. This great enterprise meets with hearty encouragement from the Government, the State of Saxony and the city of Leipzig, and it may be regarded as on a sound financial footing from the fact that the State of Saxony has granted 200,000 marks, and the city of Leipzig another 200,000 marks as their contribution toward the guaranty fund. In addition, the local administration has placed a large plot of land, having an area of some four hundred thousand square meters, at the disposal of the exhibition management, free of cost. Among industrial book circles some 600,000 marks have, so far, been subscribed toward the guaranty fund, and a sum equally large may yet be expected.

The exhibition desires to bring about a friendly competition in the graphic arts and book industry among all civilized nations. It is designed to demonstrate industrial book production in its profound influence on the general education of the people, and in its connection with all branches of culture, also to show what a prominent position the graphic arts and industries occupy in the life of nations.

The provisional plan of the exhibition provides for the following sixteen groups: (1) Free Graphic Arts, (2) Applied Graphic Arts, (3) Instruction in the Industries of the Book Trade, (4) Paper Manufacture, (5) The Working-up of Paper, (6) Manufacture of Colors, (7) Photography, (8) Technics of Reproduction, (9) Letter-cutting, Typefoundry and Allied Trades, Stereotypy and Electrotopy, (10) Printing Processes, (11) Bookbinding, (12) Publishing, Retail and Commission Book-trading, (13) Newspaperdom and Intelligence Department, Methods of Advertising and Canvassing, (14) Library Business, Bibliography, Bibliophilism and Collections, (15) Machinery, Apparatus, Materials and Implements for the Entire Printing Industry, (16) Measures for the Protection and Benefit of the Work-people.

These groups have been subdivided into about sixty-three classes. Each group is to be introduced by a historical and a technical instructive department, whereby laymen

will also be stimulated and encouraged. The development and the position in the history of civilization of the various branches of the book industry will be clearly demonstrated, and the technical stages of each process will be shown in a way suited to general intelligibility. An ethnographic section will be devoted to the products of primitive peoples. Workshops in going order, models and apparatus for demonstrating purposes, and cinematographic performances are to stimulate the interest of experts and the general public in equal degree, just as the exhibition in its entirety is not intended to be a lifeless conglomeration of inanimate objects, but is meant to represent a living organism. The publications of booksellers and music-publishers will be brought directly to the notice of the public through the medium of libraries and reading-rooms, through lectures, public readings, recitations and concert recitals, and even the inevitable "Pleasure and Recreation Section" will be under the banner of the "Black Art." One group, "Woman in the Book Industry," for which a ladies' committee will be formed, will be sure to attract special interest. So far as possible the articles exhibited are to be for immediate sale, whereby the interests of exhibitor and visitor are equally served. A lottery of the exhibits is also to be arranged.

It has been decided that congresses and meetings of learned societies and associations connected with the book industry, of librarians and bibliophiles, collectors and lovers of the fine arts, of photographers, stenographers, authors and journalists, etc., shall form part of the exhibition.

Numerous inquiries and applications already received prove the strong interest evinced by authoritative trade circles, at home and abroad, in this exhibition. The undertaking has received the strongest encouragement from the Permanent Committee for Exhibition Matters in connection with German Industries, and the Imperial German Government has stated its willingness to draw the favorable attention of foreign governments to the enterprise in order to induce the interested circles, in all civilized countries, to participate in the same.

Thus, it is hoped, the exhibition may become an important event for the entire book industry, and the artistic and literary world, for there is hardly any field of intellectual activity which is not in some way connected with the graphic arts and industries. And it may be firmly maintained that participation in and visiting the exhibition will be an imperative necessity for every one who desires to hold his position in the world in one of the industrial domains concerned.

The offices of the International Exhibition for the Book Industry and the Graphic Arts, Leipzig, 1914, are located at the Deutsches Buchgewerbehaus, Leipzig, where fuller particulars, in English as well as in German, may be readily obtained at any time.

ONE AND INSEPARABLE.

Woman has always been man's companion, ready to share his exile, espouse his cause, and buckle his armor.—*Miss Ellen Glasgow.*

"And man," we hear about a million voices answer, "has always been, and still is, woman's companion, ready to share anything she has, to espouse her personally, and hook her up the back."—*Harper's Weekly.*

A SHORT TON.

Born, to Mr. and Mrs. Mike Ton, a ten pound boy on Monday, December 9.—*Riceville (Iowa) Recorder.*



BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat; if rolled they will not be criticized.

A BOOK-MARK from B. R. Bowman, of Riverside, California, is unique in design and very carefully worked out.

SPECIMENS from R. J. McAnally, Omaha, Nebraska, include examples of various kinds of commercial work, all gotten up in most excellent style.

HUGH BURNETT, Pawhuska, Oklahoma.—Both the letter-head and greeting are especially good, and we find nothing to criticize in either of them.

PORT ARTHUR PRINTING COMPANY, Port Arthur, Texas.—There is too much space between words in the main line of your letter-head. The other work is very satisfactory.

IN Winona, Minnesota, the Jones & Kroeger Company publish an attractive house organ called *Graphigrams*. It is exceptionally well gotten up and is nicely illustrated.

R. C. WILLIAMSON, Des Moines, Iowa.—The cover-page design is especially pleasing, and we would compliment you upon the excellence of both design and color arrangement.

We show herewith a reproduction of the cover of a handsome booklet produced by the Cattanaeh Advertising Agency, Limited, of Winnipeg.



Cover of an elaborate booklet by the Cattanaeh Advertising Agency, Ltd., of Winnipeg.

Canada. The original is printed in several colors and gold and is a very attractive piece of work.

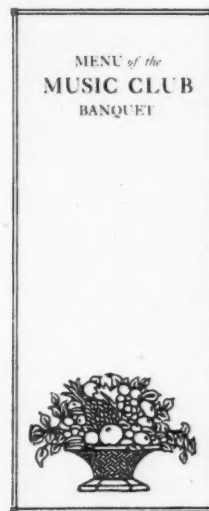
SPECIMENS of commercial typography from John R. Galyon, Chattanooga, Tennessee, are excellent, both as to design and color combinations. We find nothing to criticize in any of them.

THE December number of *Profitable Talks on Printing*, the house organ of the Hoeflich Printing House, Philadelphia, is nicely gotten up.

and, in addition to the usual interesting text matter, contains a number of actual specimens of work, printed and embossed in colors, and tipped in the book.

FROM H. W. Leggett, Ottawa, Ontario, we have received a package of exceptionally high-class commercial printing. The designs are all carefully worked out, simple arrangements predominating.

AMONG the attractive specimens received from J. L. Frazier, of Lawrence, Kansas, perhaps the most interesting is the cover of a menu, a reproduction of which we show herewith. The original is printed in



An attractive design by J. L. Frazier, of Lawrence, Kansas.

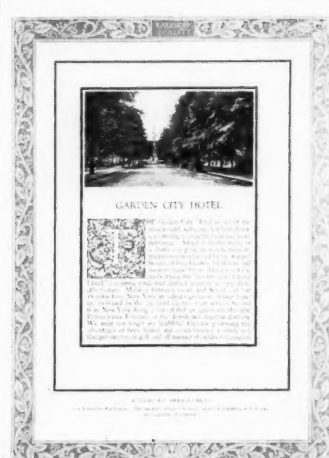
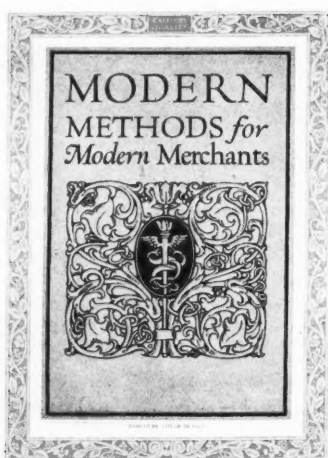
black and yellow-orange on cream antique paper, the type being in black, with the rules and decoration in color. Although the design is an exceptionally simple one, the effect as a whole is unusually pleasing.

A COPY of *Christmas Bells*, an annual issued by Gray & Goodland, St. Johns, Newfoundland, has been received by this department. It is very nicely gotten up, the inserts being especially good.

FROM W. Arthur Cole, Philadelphia, Pennsylvania, we have received a copy of an attractive announcement. It is printed in brown ink on brown stock, with illustrations printed on india tint stock and tipped on.

FROM the Coes Wrench Company, Worcester, Massachusetts, we have received an attractive hanger, lithographed in colors. It is a handsome piece of work, well done, and should prove of exceptional advertising value.

GEORGE W. CLARK, Berea, Kentucky.—The cards are very nicely gotten up, although we would suggest that where black and red are used as a color combination, a smaller percentage of red is desirable. As a general thing from five to twenty per cent of the bright color is all that can be satisfactorily employed in this particular combination. The two



Pages from a handsome booklet by the Kalkhoff Company, New York.

cards printed in gold would have been more satisfactory had you allowed the gold and size to dry more thoroughly before printing the other color over them.

The Woronoco Valley Calumet, published by the Mohican Press, Westfield, Massachusetts, is interesting in its conception, although an

THE Express Publishing & Printing Company, Toledo, Ohio, issues an attractive house organ entitled "Impressions." The text is good, and the booklet is well printed, in black and colors, with a number of illustrations.

W. P. BARBEE, Marshfield, Oregon.—The arrangement of the advertisement is exceptionally good. Our only criticism would be that you have not taken care to arrange an equalization of space around the initial letter.

CHARLES ASHCRAFT, Middlebourne, West Virginia.—The manner in which you have gotten up the commercial stationery leaves no opportunity for criticism, and we would compliment you upon the neatness and tasty appearance of the work.

AN exceptionally attractive booklet, printed in colors and issued by the American Type Founders Company, shows some of the possibilities of the Drew series of type in commercial work. The booklet is very pleasingly arranged, and the colors are well chosen.

C. J. COCHRAN, Cordell, Oklahoma.—Both the cover and the card are well arranged, and neither one offers opportunity for criticism, except that perhaps the red used on the card is rather dark and a brighter hue inclining more toward the orange would be more satisfactory.

C. W. HARMONY, Sapulpa, Oklahoma.—Both the greeting and the enclosure are excellent, and we find nothing whatever to criticize in either of them. Both greeting and enclosure contain a large amount of red, but in this particular line of work it is quite satisfactory.

WAGONER PRINTING COMPANY, Galesburg, Illinois.—Both of the calendars are very pleasing, and we would especially compliment you upon the cover-designs. The cover for the Knox College job is very formal and well handled, and the other cover is exceptionally unique in its treatment.

THEO. MOORE, Lodi, California.—The color combination used on the program is quite satisfactory, although, personally, we would prefer a brown inclining a trifle more toward the orange, making it just a little bit brighter and more in contrast with the green which has been used for the rules.

FROM the Pettingell-Andrews Company, Boston, Massachusetts, we have received a copy of a booklet entitled "House Electrical." It is especially well designed and printed, and bound in board covers. The illustrations are both pen-and-ink and half-tone, the latter being very nicely printed.

FROM Carl C. Christophel, of the advertising department of the Santa Fe Railroad, we have received a copy of "Santa Fe de-Luxe," a booklet recently gotten out to further the interests of one of its special winter trains to California. The booklet is handsomely gotten up, the cover, a reproduction of which we show herewith, being embossed in gold on gray stock.

PROOF positive of the ability of the Kalkhoff Company, of New York, to produce the highest grade of printed matter is to be found in its latest booklet of specimens, recently gotten out. In the booklet are shown all classes of typographical design and platemaking and press-work, in black and colors. Some of the designs are printed on the stock originally used, and tipped on. We show herewith reproductions of some of the pages.



Cover of a handsome Santa Fe booklet.

Indiscriminate use of type-faces in display matter, together with a careless arrangement of margins, leaves much to be desired regarding its typographical appearance.

FROM Edward E. Brockman, Portland, Oregon, we have received a package of excellent commercial specimens. Mr. Brockman is a student of the I. T. U. Course in Printing and employs the hand-lettering effectively in his commercial work, as will be noted in the cover of the menu



Hand-lettered cover by Edward E. Brockman, Portland, Oregon.

reproduced herewith. The other specimens are excellent, although in some cases where black and red are used, the red inclines rather too much toward the purple for the best effect.



Attractive design by B. B. Boyd, Fort Smith, Arkansas.

B. B. BOYD, of Fort Smith, Arkansas, sends in a package of specimens of commercial printing, the most noticeable features of which is the excellent use of rules in page designs. The reproductions shown herewith will give an idea of the pleasing manner in which he has employed panel arrangements in his work.

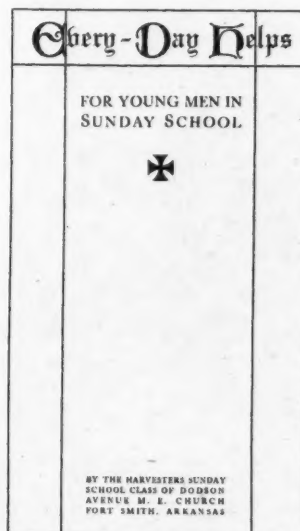
THE B. F. BOND PAPER COMPANY, Baltimore and Washington, has issued a comprehensive sample-book of papers, embracing flat papers, bond papers, book papers and cover papers, together with a number of

other varieties of stock. These are all bound into one book, together with prices, etc., and the whole forms a convenient reference for the buyer of paper.

THE E. B. LOVELAND, Printing Company, Mount Vernon, New York, issues an attractive house organ entitled *Once-in-A-While*. It is well printed, in two colors on india tint stock, the arrangement being very pleasing. The text is also good, being well written and suggestive in connection with printing.

THE COMMERCIAL ART PRESS, of Monmouth, Illinois, has gotten out a very attractive booklet descriptive of its plant. It is nicely printed in colors and is fully illustrated with portraits of the members of the firm as well as views from the different departments. The booklet is an especially commendable piece of work.

THE BECK ENGRAVING COMPANY, of Philadelphia and New York, has issued an exceptionally attractive booklet, showing views of its plant.



An interesting panel arrangement by B. B. Boyd, Fort Smith, Arkansas. Original in colors.

together with some unusually higher class specimens of color-printing. The work throughout is of the highest order, both platemaking and printing being all that could be desired.

W. B. NEAL, Albany, Georgia.—All of the work is well handled, your specimens printed in orange and gray being especially effective. We note that you have been careful to keep each piece of work in one series of type, as far as possible, and this makes for a complete harmony, which is especially desirable.

The Journal of Engraving, published by the Teachener-Bortberger Engraving Company, Kansas City, Missouri, contains a large amount of valuable information concerning the different varieties of engravings, their prices, etc. The information is accompanied by numerous illustrations, which add much of interest and value to the work.

C. S. BRYDIA, Pontiac, Illinois.—The menu is very satisfactorily gotten up, although perhaps if you had run the border and ornament in a slightly weaker tone, the effect would have been more pleasing, as at present the main group of lines on the first page does not stand out prominently enough in contrast with the border and ornament.

We have received from the Blanton Company, St. Louis, Missouri, an exceptionally interesting booklet. It is entitled "The Churn of Progress," and the whole booklet is die-cut in the form of a churn, which is printed on the cover. The design of the inner pages is made to conform with this die-cutting, and it is very satisfactorily handled.

H. S. GUY, Laurel, Mississippi.—The card would have been more satisfactory if you had used a brighter red, thus giving more contrast to the black and green. The purple which you have used for the type-matter instead of the border is not a pleasing color in combination with the others used; black or dark green would have been much better.

L. ADLER BROTHERS & Co., Rochester, New York, we have received a copy of "A Book of Men's Fashions." From the cover, which is illustrated in colors by James Montgomery Flagg, to the last page the work is exceptionally well handled, being printed by the offset process. It bears the imprint of the American Lithograph Company, New York.

COMMERCIAL specimens from H. Emmet Green, El Dorado, Kansas, show the good taste and careful arrangement which characterize all of

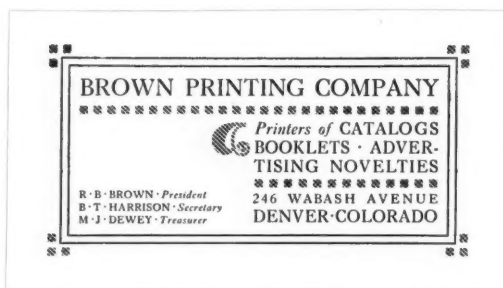
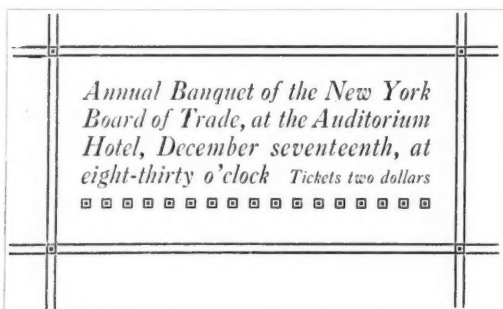
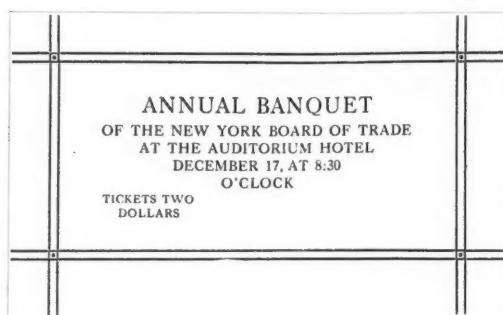
ornament and giving a proportion which is secured where the ornament is exactly centered between the two groups.

L. H. DINSCH, New Hampton, Iowa.—With the exception of the fact that you have used too much space between words in the lines set in text letters, the specimens are quite satisfactory. Perhaps it would also be desirable to use a red inclining more toward the orange in contrast with the black, as an orange-red would add a certain brightness to the letter-head which is now lacking in the two-color job.

WILLIAM H. TRIMMER, York, Pennsylvania.—Your specimens are very nicely handled, both as to the design and as to the selection of colors. We would suggest that on some of the covers you center the various groups of type, rather than distribute them in irregular position, as a symmetrical arrangement due to the centering of all the groups and lines is, as a usual thing, more pleasing in typographical design.

EDW. E. BAILEY, Centre Hall, Pennsylvania.—All of the specimens are good, and we would compliment you upon the neatness of the arrangements. The borders are very pleasing and harmonize nicely with the type-faces. Personally, we would prefer to see a slightly longer line in the upper group of the "Reformed Appointments" cover, as we feel that the widest line of the page should be at the top rather than at the bottom.

A PACKAGE of commercial specimens from Earl F. McGinnis, Lewistown, Montana, contains some excellent examples. Among the most satisfactory is a program cover, a reproduction of which we show herewith. This and the other specimens are all well designed, and where color is used, care has been taken to employ effective combinations.



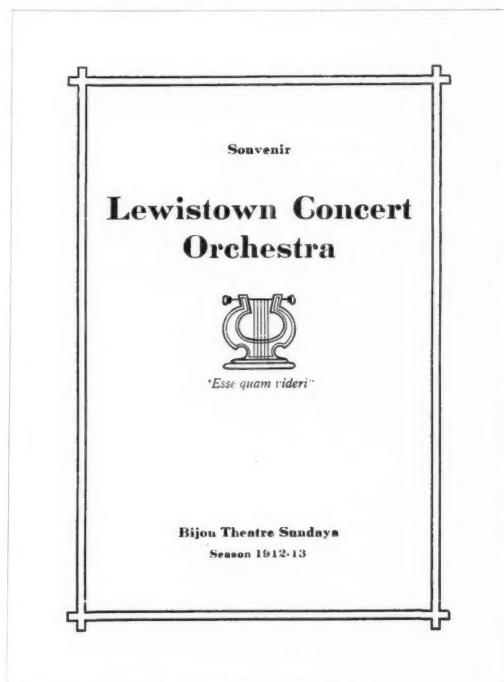
Commercial designs by H. Emmet Green, El Dorado, Kansas.

his work. Perhaps the most interesting specimens in this recent package are business cards and tickets, a number of which we reproduce herewith.

CLYDE L. CONNELL, St. Louis, Missouri.—With the exception of the fact that one or two of the specimens are unpleasantly letter-spaced, the work is very satisfactory. The letter-spacing of these specimens tends to fill up the entire space on the job, and we think that a greater proportion of white would be more effective, as it would give the lines an opportunity to stand out better by contrast.

CLAYTON E. NOGLE, Zion City, Ill.—The greeting would be much more pleasing if printed in a darker green and with a considerable less amount of red. If you were to confine the red to the capital letters only, this would be sufficient for work of this character, and the darker green would take away some of the glaring brightness which now characterizes the greeting. The lettering is quite satisfactory.

THE Fuhr Printing Works, Williamsburg, Ohio.—The dedication program is very pleasingly gotten up, and we find nothing whatever to criticize in it. As a matter of personal opinion, we would suggest that the upper group on the first page be made three lines instead of four, combining the first two words, as this would give a better shape to the group. We would also suggest the raising of the ornament between the two groups, thus doing away with the equal spaces above and below the



An attractive page by Earl F. McGinnis, Lewistown, Montana.

L. V. HARVEY, North Adams, Michigan.—The specimens are all very satisfactory, and we find little in any of them to criticize. We would, however, suggest that on one or two of the note-heads you have used type rather too large, and we think that smaller sizes would be more satisfactory. We note that you have as a general thing confined each specimen to one series of type, thus giving a harmony of shape and tone which is very satisfactory.

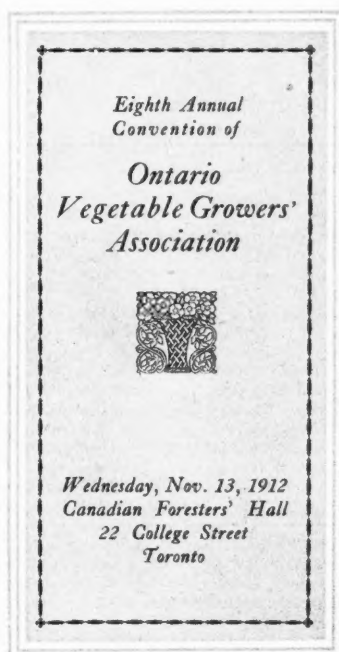
A BOOKLET printed by the Gardner Printing Company, of Cleveland, Ohio, for the Columbia Incandescent Lamp Works of St. Louis, Missouri, is very striking. It is entitled "Suggestions on Store Lighting," and the idea of lighting is carried out in the inner pages by a border of rays printed in a tint. The whole effect is very pleasing, as well as very suggestive of the subject. The cover-design is a half-tone in colors, and is also suggestive and well printed.

L. W. PHILLIPS, Uvalde, Texas.—The letter-head is very striking and we find nothing to criticize in the manner in which it is gotten up. We

would, however, suggest that the Christmas Greeting would be more pleasing if the text in the center panel had been set in a narrower measure, thus giving margins at the sides more nearly equal to those at the top and bottom. We think, also, that inasmuch as this type is rather small, a roman or italic face would have been more readable.

FROM J. W. Short, of Toronto, Ontario, we have received excellent examples of commercial printing, some of them being from the press of the Brown-Searle Printing Company, where Mr. Short is employed, and others being from the technical schools of Toronto, in the classes of which he is an instructor. All of the specimens are well handled, those from the school indicating an ability on the part of Mr. Short to transfer to the students his own excellent ideas of typographical design.

THE package of specimens from E. E. Adams, Toronto, Ontario, contains work which is fully up to the usual high standard of his previous designs. Among the most interesting is the leaflet cover set in italic, a reproduction of which we show herewith.



A pleasing design by E. E. Adams, Toronto, Ontario.

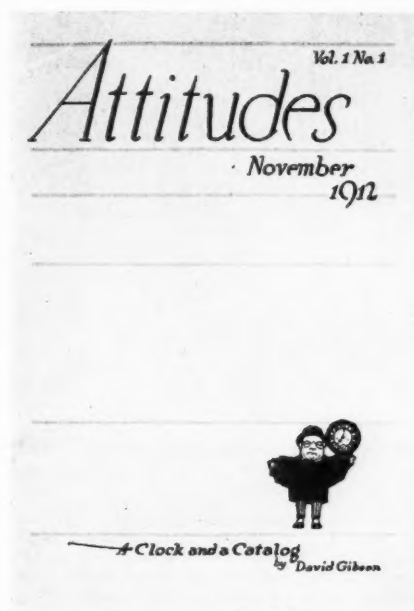
Printology, the house organ of the Regan Printing House, Chicago, is one of the most elaborate publications of this character to reach this department. Not only is the text carefully prepared and thoroughly in keeping with the requirements for a work of this nature, but the printing, from the text-matter in one color to the process illustrations, is of the very best. Excellent paper, wide margins and a careful regard for detail in make-up all add to the generally attractive appearance of the work.

JAMES S. SIMMS, Waterford, New York.—While the pamphlet for the Young Men's Christian Association is in general very pleasingly gotten up, we would suggest that a centering of the groups of type on the first page, giving a more symmetrical appearance to the page, would be an improvement. While it is possible at times to throw the various groups into irregular positions and form a pleasing page, as a usual thing the arrangement which shows all of the lines, or groups of lines, centered on the page is more pleasing to the eye.

W. CORBY, Toronto, Ontario.—While the program and menu is quite satisfactory, there are one or two minor points to which we would call your attention. The use of rules at either end of the short line above the cut is not at all pleasing, and it would be better to omit them. Rules used to fill out short lines are rarely satisfactory. We also note a variety of spacing in the lines of the lower group, and would suggest

that the "squared-up" effects be avoided in cases where their use makes necessary a noticeable effort in securing lines of even length.

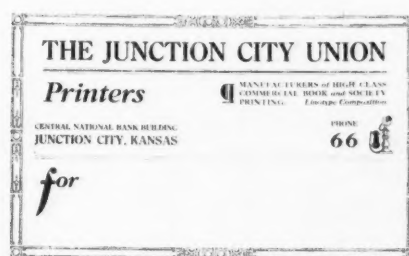
AMONG the attractive house organs which reach this department *Attitudes*, issued monthly by the Caxton Company, Cleveland, Ohio,



Cover of the house organ of the Caxton Company, Cleveland, Ohio.

stands out prominently. We reproduce herewith the cover of the November number, the original of which is printed in black, orange and green-gray, on buff stock.

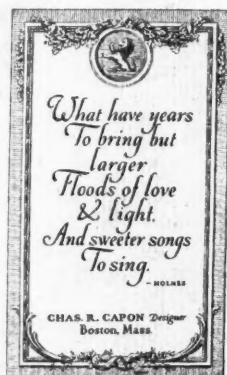
THE frontispiece in the December issue of *Printing Tips*, the house organ of the H. M. Downs Printing Company, Fitchburg, Massachusetts, is especially interesting. It consists of a half-tone from a photograph of a mechanical subject. One side of the photograph was retouched, the other half being left in its original condition, the object being to illustrate to the reader the importance of retouching photographs when plates are to be made and used for advertising purposes. Accompanying the illustration is an article on the subject of retouching.



An interesting label arrangement by R. M. Coffelt, Junction City, Kansas.

AMONG the producers of high-class commercial typography R. M. Coffelt, of Junction City, Kansas, stands high. Simple in design, and with carefully selected type-faces and color combinations, his work is invariably pleasing. Among the most interesting of his recent specimens is a package label, a reproduction of which is shown herewith. The original is in colors.

McMULLIN & WOELHOFF, Burlington, Iowa.—In each of the reset specimens you have made considerable improvement over the original copy, and we think that this should be easily appreciated by your cus-



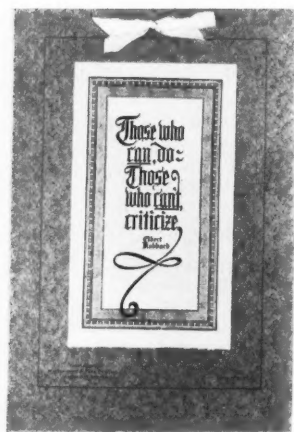
Many holiday greetings were received by THE INLAND PRINTER.

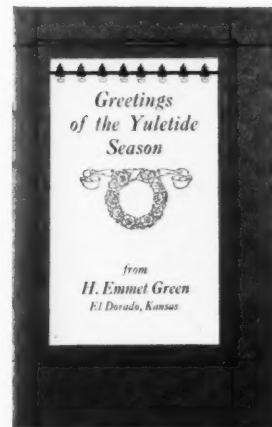
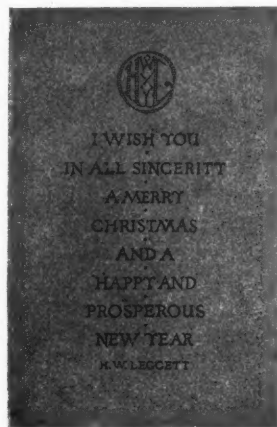
tomor. Improvement, however, is less noticeable in the four-page circular than it is in the letter-head designs, due to the fact that on the circular you have used a type which is rather heavy, making it just a trifle bold in tone. The other specimens are all excellent and in keeping with your usual standard. We have no criticisms to offer regarding any of them.

ARTHUR L. PALMER, Indianapolis, Indiana.—In accordance with the idea of placing the heaviest part of a design at or near the top of the page, we would suggest that the lines "First Annual Minstrels" be made larger in order to give more weight above the cut in the center of the page. We think that if you were to place the lines at the bottom of the page, closer together, and with less space between the words, the effect would also be more satisfactory. The text letter which you have used on this page does not admit of wide spacing either between lines or between words.

EACH year sees a steady growth in the custom of observing the holiday season by the exchange of greetings and good wishes. This season THE INLAND PRINTER has been especially well remembered in this respect, and in appreciation this acknowledgment is made. We have reproduced herewith a few of the many cards and folders received, and, while the

richness of color is necessarily lost in the reproduction, the designs will indicate the beauty of the work. The greetings came from around the world, being sent by the Barta Press, Boston, Mass.; Edmund G. Gress, Brooklyn, N. Y.; Charles R. Capron, Boston, Mass.; H. Emmet Green, El Dorado, Kan.; H. W. Leggett, Ottawa, Can.; the Alling & Cory Company, Pittsburgh, Pa.; the Trow Press, New York city; W. Arthur Cole, Narberth, Pa.; Perrin & Smith Printing Company, St. Louis, Mo.; the Berkeley Press, Boston, Mass.; Everett Raymond Currier, Philadelphia, Pa.; Walkenhorst & Park Printing Company, Kansas City, Mo.; Taylor, Nash & Taylor, San Francisco, Cal.; F. H. Aldrich, Toledo, Ohio; Aryan Theosophical Press, Point Loma, Cal.; Jo. M. Anderson, Sacramento, Cal.; James H. Birch, Jr., Burlington, N. J.; the American Journal of Clinical Medicine; the Ottawa Free Press; James Austin Murray, Chicago; W. H. Slater, London, Eng.; John Clyde Oswald, New York city; William Pfaff, New Orleans, La.; the Clover Press, New York city; H. C. Miller, Stratford, Ont.; the Strathmore Press, Toronto, Ont.; Stephenson, Blake & Co., Toronto, Ont.; the Beacon Press, Omaha, Neb.; G. A. MacDonald, Renfrew, Can.; La Fayette Doerty, Findlay, Ohio; the Courier Printing Office, Gibson City, Ill.; the Evening Bulletin, Philadelphia, Pa.; Theodore Berger, Chicago, Ill.; Dittman-Steidinger Company, New York city; the Keim

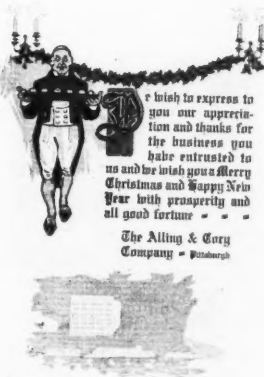




On these pages are shown reproductions of a few of them.

Print Shop, Meadville, Pa.; the International Silver Company, Meriden, Conn.; the Acme Engraving & Printing Company, Asbury Park, N. J.; Tracey Printing Company, Tippecanoe City, Ohio; the Globe Engraving & Electrotype Company, Chicago; Page Printing & Binding Company, Sherbrooke, Quebec; Basson & Timberlake, Johannesburg, South Africa; the Teachenor-Bartberger Engraving Company, Kansas City, Mo.; E. E. Carreras, San Francisco, Cal.; Charles F. Meyers' Print Shop, Ann Arbor, Mich.; Theo Herzer, Hartford, Conn.; O. T. Vinson, Wichita Falls, Tex.; Boston Typographical Union, No. 13; D. T. Buckwalter, Reading, Pa.; E. M. Biggers, Houston, Tex.; C. Roy Dickinson, New York city; E. C. Andrews, Chicago; William H. Pool Printing & Binding Company, Chicago; the Harmon Printing Company, Leavenworth, Kan.; W. E. Jackson, Grenada, Miss.; C. A. Richards, Philadelphia, Pa.; James A. Trent, Knoxville, Tenn.; the Dover Press, Fall River, Mass.; J. A. Richards, Albion, Mich.; C. A. Lyle, Washington, D. C.; J. P. Bell Company, Lynchburg, Va.; P. H. Lorentz, Buckhannon, W. Va.; Winifred Arthur Woodis, New York city; Eric Peterson, Fort Wayne, Ind.; B. F. Harb, Anderson, Ind.; the Switzer Printing Company, Webb City, Mo.; George M. Crawford, Topeka, Kan.; Robert W. Leigh, New Orleans, La.; F. William E. Cullingford, Savannah, Ga.; Robert F. Salade, Philadelphia, Pa.; John

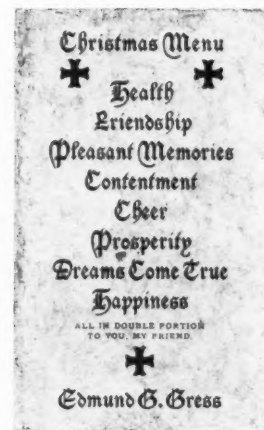
C. Hill, Baltimore, Md.; the Blanchard Press, Worcester, Mass.; William B. Crombie, Worcester, Mass.; Gatchel & Manning, Philadelphia, Pa.; John F. Glover, Morgantown, W. Va.; A. T. Gaumer, Indianapolis, Ind.; George R. Grady, Worcester, Mass.; the Morrill Press, Fulton, N. Y.; Walter G. Cramer, Burgettstown, Pa.; Inter-Provincial Master Printers' Association of Alberta and Saskatchewan; Alberta and Eastern British Columbia Press Association; Charles J. Carter, Toronto, Ont.; the Lawrence Press, Inc., New York city; Leon C. Sargent, Manchester, N. H.; W. J. Hartman Company, Chicago; Felix J. Koch, Cincinnati, Ohio; E. B. Loveland & Co., Mount Vernon, N. Y.; W. F. Maloney, Chicago; Howard Van Seriver, Norfolk, Va.; W. R. Hyde, Marietta, Ohio; Edmonton Master Printers' Association; L. O. Griffith, Chicago; William S. McClevey, St. Louis, Mo.; George A. Kinney, Chicago; Chittenden & Frew Company, Chicago; Morris Reiss, New York; Herbert C. May, Houston, Tex.; Eugene L. Graves, Incorporated, Norfolk, Va.; Albert K. Ness, Cheboygan, Mich.; Raynor & Taylor, Detroit, Mich.; Charles Long, Hobart, Holden, Mo.; Lanston Monotype Machine Company, Philadelphia, Pa.; Cook Printing Company, Los Angeles, Cal.; Hugh E. Collins, Paris, Tex.; F. A. Shaw, Brattleboro, Vt.; Fred W. Gage, Battle Creek, Mich.; the Country Print Shop, Catawissa, Pa.; S. M. Weatherly, Philadelphia, Pa.; the Paragon Press,



A
Merry Christmas
1912

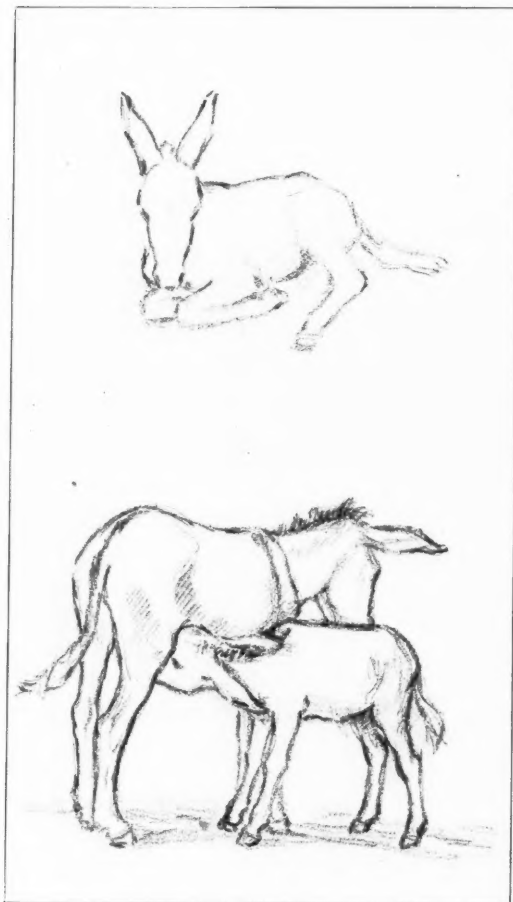


A
Happy New Year
1913



Montgomery, Ala.; Ralph J. McNally, Omaha, Neb.; the *American Printer*, New York city; the Thompson Press, Owasso, Mich.; the Carson-Harper Company, Denver, Colo.; F. W. Wadleigh, Denver, Colo.; the McGill-Warner Company, St. Paul, Minn.; the Osage Publishing Company, Pawhuska, Okla.; Henry Fliedner, Galveston, Tex.; Oscar F. Jackson, Lansing, Mich.; the Franklin Company, Chicago; Braid & Hutton, Incorporated, Savannah, Ga.; W. Leakey, Vernon, B. C.; the Onondaga Press, Syracuse, N. Y.; E. T. Wagner, New York city; New York Lubricating Oil Company; C. W. Miller, Rogersville, Tenn.; the Harry B. Judson Company, Washington, D. C.; J. C. Forman, Cleveland, Ohio; J. H. Schroster & Brother, Atlanta, Ga.; Elmer F. Gleason, Worcester, Mass.; the A. L. Seoville Press, Ogden, Utah; Channing Barnes, Chicago; George L. Alexander, San Francisco, Cal.

THE issuing of yearly calendars continues its deserved popularity, and vast numbers of these reminders are being sent out. Neither pains nor expense is spared in their production, many of them being reproductions in colors of expensive paintings. During the past month this department has received calendars from the Kalkhoff Company, New York; Wild & Stevens, Incorporated, Boston, Mass.; Johnston Harvester Company, Batavia, N. Y.; Stettiner Brothers, New York; the McConnell Printing Company, New York; William Mitchell Printing Company, Greenfield, Ind.; the Henneberry Company, Chicago, Ill.; the Blanchard Press, Worcester, Mass.; the A. B. Doerty Printery, Findlay, Ohio; the Knowles & Holtman Company, Cincinnati, Ohio; Ch. Lorilleux & Co., Paris, France; New York Tassel & Cord Company, New York city; the Engravers & Printers' Machinery Company, New York city.



Sketches by S. J. Kennedy, Chicago.

AS WELL AS "ETAOIN."

The story as told by Mathias himself and his victim, is sensational and while s9gSoMMV shrdlu mfwy fw full of human interest.—*Litchfield News*.

Written for THE INLAND PRINTER.

PRINTER TO ASSIST CUSTOMER IN PREPARING HIS COPY.

BY THOMAS H. DENNIS.



IT would be a paying investment for every printer employing as many as five compositors to put a man on the pay-roll to assist customers in laying out booklets and catalogues, and preparing their advertising matter for publication before it is turned over to the composing-room.

The average customer knows nothing about writing his copy, the selection of type, cover-design, stock or color-scheme. So he gathers up a lot of clippings from various sources and pastes them on a sheet of paper and attempts to fill in with a little dope of his own manufacture, in an attempt to make the matter fit his particular business, without any regard for its typographical appearance or advertising quality. This is figured on by the printer and a satisfactory price made, the job is turned over to the foreman with instructions to "follow copy," and the final result is a very inferior specimen of printing bearing the imprint of a reputable house—a poor advertisement for a concern trying to build up a reputation for high-class work.

Very often a man gets his first job printed by a little, cheap, one-man shop, where quality is an unknown quantity. Then later, when he needs more literature of the same variety and feels that he wants to put on a little more style, just like the man who buys his clothes from the big merchant rather than the little fellow around the corner, he goes to the biggest printer in town for a price on his booklet. Mr. Big Printer makes a price, possibly a third more than the job cost before, but the customer somehow feels that it is worth the difference to have the big man's name on his work, so he gives him the order. A ticket is made out for the job and it is sent to the foreman, who naturally thinks, as it is a reprint, it must have suited the customer before, so he gives instructions to duplicate it as near as possible. So, after all, the only difference in the job is the imprint.

Every purchaser of good printing needs the assistance of such a man to show him where his work could be improved, and in many cases write the subject-matter and put the finishing touches on his job. This would soon educate men to know the difference between good and inferior printing.

A man in this position could also look after the advertising literature of the house and keep it up to such a high standard that it would be a credit to the firm represented. The appearance of a catalogue has as much and the same influence over the prospective customer as the clothes of the salesman calling in person.

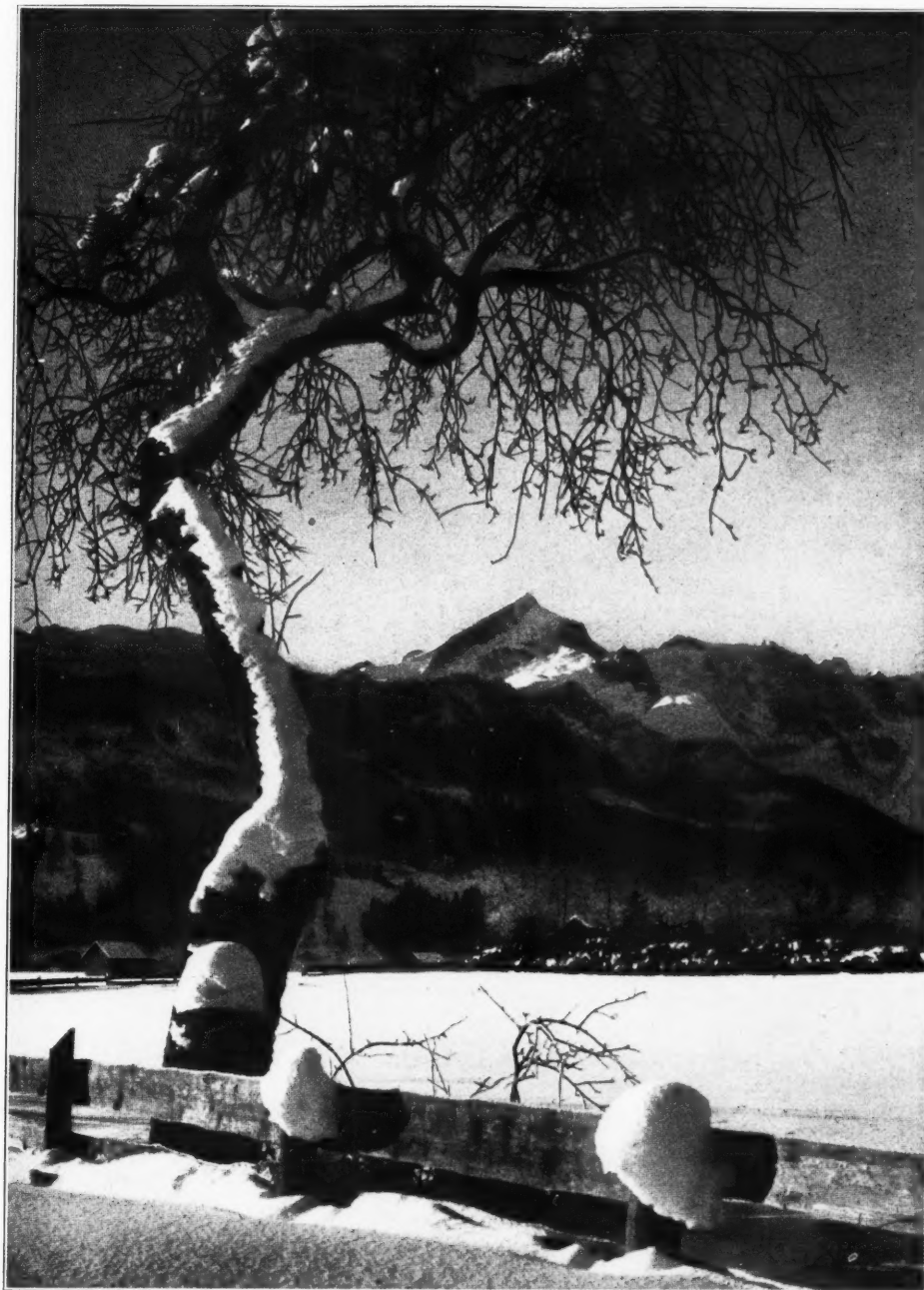
But this is not all.

Think of the time-saving this would mean to the composing-room and proofroom. The customer would have some idea as to how his job would look before it was set up and in nine cases out of ten would O. K. the first proof.

JOURNALISTIC HORROR.

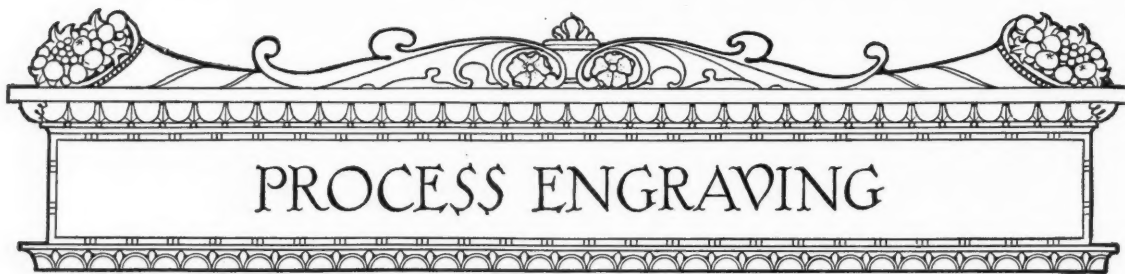
Old Subscriber—You and the editor of that paper down in Lonelyville indulge in a lot of cheap jokes on each other's town.

Editor (of Drearyhurst *Argus*)—Yes, sir; we're going to put a head on them and call them "Interurbanalities."
—C. W. T., *Chicago Tribune*.



THE SUMMIT OF THE ALPS AS SEEN FROM GARMISCH.

Reproduced from a half-tone advertisement of Kast & Ehinger, in the *Typographischen Jahrbücher*.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Wet Plates or Dry Plates?

A student in the School of Journalism, Notre Dame, Indiana, writes: "In planning a small plant for a newspaper would you recommend the use of dry plates or wet plates for reproduction work, line and half-tone?"

Answer.—When properly handled wet plates are more economical, give greater transparency in the shadows and are quicker to finish. Dry plates are more economical when only occasional engravings are made. Granularity of film and irradiation were the objections to dry plates, but these have been overcome of late. Danger of staining the film and time lost in drying still remain against the dry plate. The facts are these: Should you begin by using dry plates you will not change, while if you begin with wet plates you are liable to continue to use them.

Photographing Window Displays without Reflections.

A manufacturing company in Toledo wants to know how to take photographs of window displays and eliminate the trouble experienced by reflections.

Answer.—Make the photographs at night when the crowds have left the sidewalk and use the electric illumination of the window to light the display. Care must be taken that the lights across the street, back of the camera, are not reflected into the lens. Though the time chosen to make the picture should be when other stores are closed, the lighting of the window is usually sufficient. Should it not be, then it can be helped out with small flashes used judiciously. By all means use orthochromatic or isochromatic plates. The writer's preference is for Cramer's Slow Iso. Besides showing colors in their proper relation of light and shade, these plates are nonhalation as well.

Three-color Inks.

"Reproduction Work with Dry Plates" is a valuable little book of thirty-five pages which Wratten & Wainwright, of Croydon, England, have issued to advertise their Panchromatic plates. In telling of the right shades of inks for three-color proving they have this to say: "The colors of the inks used for the three-color process are of much greater importance than is usually realized, and a judicious selection of inks as correct as possible is the only way to diminish the fine etching, which is inevitable as long as imperfect inks are used, and fine etching forms the most costly part of the preparation of three-color blocks. The yellow ink is generally comparatively satisfactory, but it is not sufficiently realized that the red printing-ink must not be red at all, but a magenta, otherwise the blues will be incorrect; also, as all the full greens in the picture can only be obtained by printing the blue on top of the yellow ink, it follows that the blue ink must contain the green it is

desired to get. The blue ink must, in fact, be a blue-green and not any kind of pure blue or violet. If a set of flat-etched three-color blocks be taken and printed in inks such as are only too common, consisting of yellow, scarlet, and a pure blue, and then again in more correct inks, consisting of a yellow, a magenta pink, a blue-green (the last almost to be described as a green) the difference between the two renderings, especially of the much dreaded greens, will at once convince the experimenter of the desirability of paying all possible attention to inks."

Spirit Photography Humbug.

Mrs. M. A. G., Colorado Springs, submits a photograph in which is recorded what she says is the "spirit" of Edwin Booth. She evidently believes it, for she expects it to be noticed here as one of the signs of present-day progress.

The photograph has been passed along to this department for an opinion. Mrs. G — can be assured in the first place that the "spirit" is not that of Edwin Booth as he was at any time in this life. Secondly, it is not a photograph of the "spirit" of anybody, and lastly there is no such thing as "spirit-photography." It would be easier to make moving pictures of Santa Claus on his way from the North than to photograph "spooks." The way this alleged "spirit-photography" is faked is this: Take any portrait with a dark background and fasten it to a black velvet background. Focus it so that it will be photographed on an upper corner of a dry plate. Give it a slight exposure, then use the same plate to get a picture of a living subject on, also with a black background. When the plate is developed both images appear, the photograph that was copied showing but faintly, and that is all there is to it. This fraud fooled even Horace Greeley when it was first practiced, and to-day there are many cultured people being taken in on it at \$10 a negative. Mrs. G — may believe in spirits, as most of us do, but she should not be hoaxed by the spirit-photography humbug.

Lead Intensifier and Film Cracks.

How many of us have found that after using the handy and cheap lead intensifier the negative films would crack into small sections either on drying or immediately after? *Process Work* has invited opinions as to the cause of this cracking of the film and received many answers from which the following are gathered:

Old collodion is liable to crack and split owing to the lead making the film brittle. Negatives made on glasses without albumen substratum are very liable to crack when intensified with lead, the remedy being to use albumenized glass. Poor quality pyroxylin gives a collodion which cracks readily; or, collodion with an excess of ether is

liable to act as if it was rotten. The remedy is to leave the stopper out of the collodion bottle until some of the ether evaporates, or else add a few drops of pure glycerin to the collodion. Should the collodion be too thin it has not enough body to stand intensification. When the plate is coated with too thick a body of collodion and it is put in the silver bath before the collodion is thoroughly set, it is apt to give a rotten film that will not stand lead intensification. When using lead do not leave the negative in the intensifier longer than is necessary — that is, take it out before the yellow has penetrated through to the back of the film.

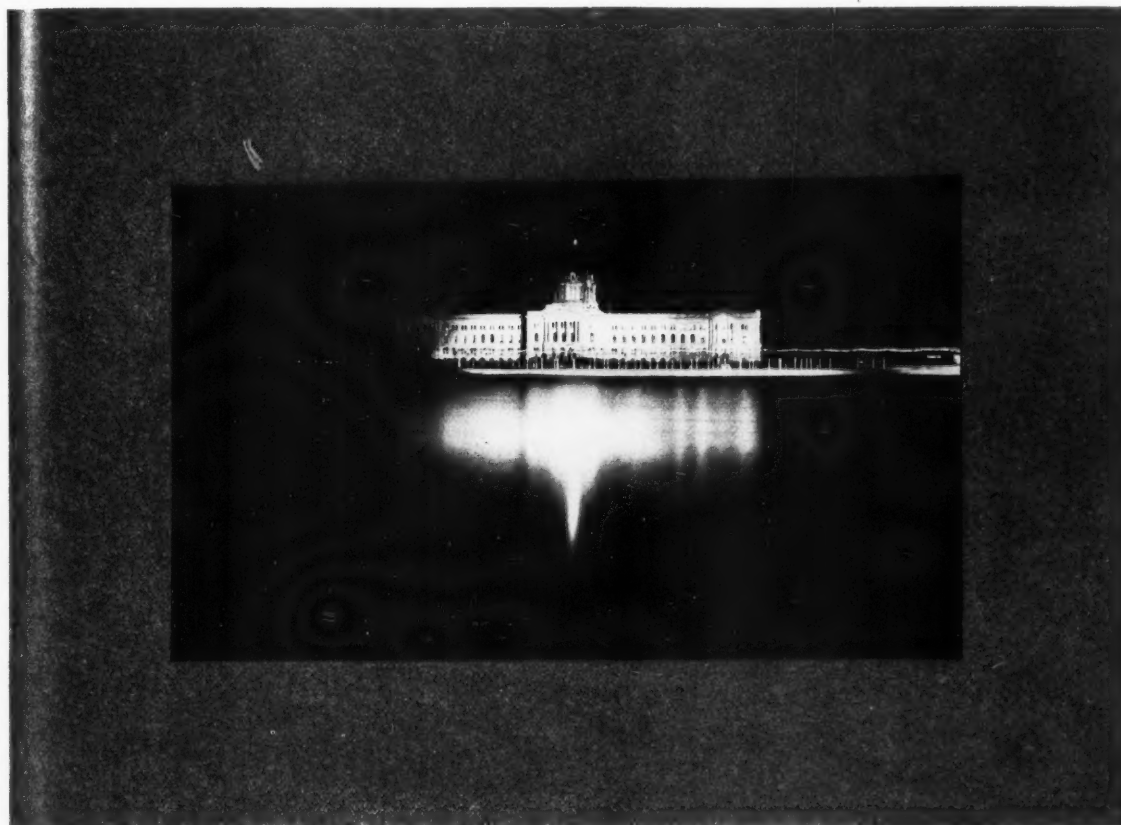
Evaporating Dishes Breaking.

R. C. Roach, Easton, Pennsylvania, writes: "It is with much pleasure I write this note of appreciation. Following the suggestions you gave me I am making half-tones

of $\frac{1}{4}$ or $\frac{1}{2}$ inch between the two dishes the evaporating dish will last for years, until some one puts his foot through it. Another way is to have a strong wire gauze of either iron, brass or copper between the heat and the bottom of the dish. In all cases the evaporating should be done where there is a flue to carry off the fumes but no sudden side drafts.

A Forward Workshop Movement.

The above title is given by the *Process Engravers' Monthly* to an address recently given by D. Greenhill, of London, to the thousand or more printers of Carlisle in the extreme north of England where they have no technical school as yet. Mr. Greenhill told them some interesting things about three-color-block making and printing. One thing he said was that if you mixed equal parts of blue and



PARLIAMENT BUILDINGS, REGINA, SASKATCHEWAN, ILLUMINATED BY SEARCHLIGHT DURING THE RECENT VISIT OF H. R. H. DUKE OF CONNAUGHT.

Photograph by courtesy of George W. Grose.

as they should be made, though I was never able to accomplish it for any length of time. I would like to ask now how to prevent evaporating dishes from breaking? I have broken two porcelain ones now. They insist upon cracking just about the time the silver solution is about boiled down. Possibly I get them too hot, but thought best to ask you before buying another dish, for they are expensive."

Answer.—It is not the heat that breaks the evaporating dish, but cold drafts of air. I had the same trouble until I had a copper dish made an inch larger all around than the evaporating dish. By putting the porcelain dish inside the copper one and filling in clean sand to a thickness

red inks you would get a purple. Now if you add yellow you naturally think you will lighten the color of the mixture, instead of which you make a black until you add yellow in excess. One good bit of advice he gave was to mount color-plates always on metal bases, for, he said, "wood is always alive until it's dead." And all one need do to prove that is to paste an underlay underneath a wood base, and the moisture absorbed by the wood from the paste will be enough to raise the printing surface to an appreciable extent. The various printers' organizations of this country could profitably adopt this idea of the Carlisle printers. The New York group of the National Associa-

tion of Employing Lithographers, at the suggestion of W. F. Powers, of that organization, inaugurated the idea by having a brief practical talk on three-color-block making at the first of their season's dinners. The employing photo-engravers are talking cost systems wherever they meet. The workmen could with advantage to themselves invite speakers to address their meetings on subjects that would be instructive to the craft in general and thus inaugurate "A Forward Workshop Movement" in this country.

The Future of Processwork.

William Gamble, in *Penrose's Pictorial Annual*, most beautifully sums up the state of the process industry as a whole:

There is evidence on every hand that it is becoming a more and more important art-industry which is developing by leaps and bounds, and which is being established on a firmer and more business like basis. A retrospect of it now extends over forty years, but only within the last twenty has it made its most progressive strides, and only in the last decade of this period have its productions won universal recognition and acceptance. It has given the printing trade a new and powerful ally, vastly increasing its scope and usefulness, and the two, working hand in hand, are reinforcing the various movements toward culture and progress. In every form in which knowledge is disseminated illustrations are now a prime factor, and they speak a universal language, intelligible to every branch of the human race. This pictorial education is breaking down the barriers of universal prejudices, helping nations widely apart to understand each other better, and enabling semi-barbarous peoples to realize the resources of civilization which have made some nations great and brought others to decay. To say this is a pictorial age seems now but a hackneyed expression; in the era to come illustrations will be epoch-making. They may be one of the means, and not the least important, that will cause wars to cease, poverty to be mitigated and religion to triumph. All the agencies that have made for human progress and strive for the establishment of ideals are employing illustrations as a means for furthering their aims, and commerce is ever widening its boundaries through the helpfulness of pictorial representation. We are only on the threshold of this art or craft. Its uses are infinite, and every new field for its application widens into new horizons.

Penrose's Pictorial Annual for 1912-13.

Tennant & Ward send a copy of this welcome year-book for review. It is bigger and better than ever. Among its hundreds of exhibits those of rotary photogravure and the offset press show best the progress of the year. One of its valuable features is Mr. Gamble's (the editor's) review of 1912. He writes forcibly of the present and future of the half-tone process and it will profit us all to listen to him. Here are a few of his sentences:

"The perfection attained in the half-tone block, and its almost universal employment, has caused it to become commonplace, and some new method has been called for. Moreover, the necessity of printing on glazed paper, as in the case of half-tone, is offensive to cultured eyes. Unless something can be done to make the half-tone block more adaptable to all classes of printing, we fear it is doomed to remain in its present position, or possibly to suffer from the competition of other processes.

"The direction which this competition will probably take is now fairly evident. In our opinion it is the direction of rotary intaglio printing. We feel now more confi-

dent than ever that it is the process to be reckoned with in the immediate future. The process has made a most marvelous stride to the front even in the past year. In place of much experimental work we now have a vast amount of actual and useful accomplishment. Where there was formerly only one firm doing the work successfully there are now half a dozen or more firms in Europe and America executing orders in quite a satisfactory way. By this process fine results can be produced on paper that half-tone can not print upon, and thus perhaps twenty per cent of paper cost can be saved. We have dealt at length with the question of rotary intaglio printing because we consider it is by far the most important process of the present and the immediate future, and the one in which the greatest and most rapid advances have been made during the past year." Tennant & Ward, 103 Park avenue, New York, are the American sales agents, and the price of the book is \$3, express prepaid.

Publications Received.

The wonderful *British Journal of Photography Almanac* for 1913 is larger than ever. No attention is given to processwork, and still the most attractive features in it are the half-tones among the advertisements. George Murphy, Incorporated, 57 East Ninth street, New York, is the American agent, and the price in paper cover is 50 cents.

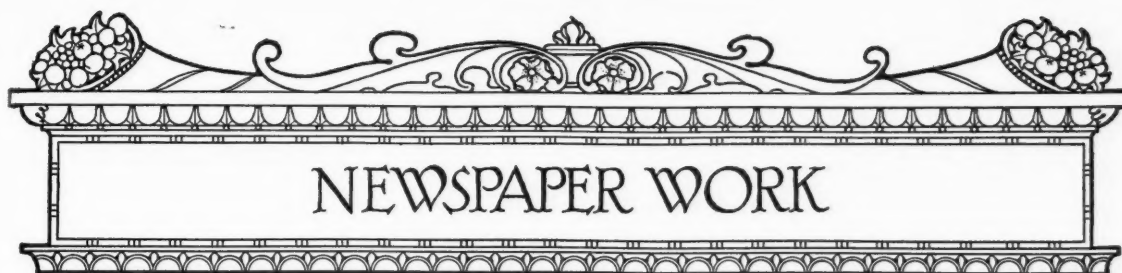
The *American Annual of Photography* for 1913 comes also from George Murphy. It is filled with beautiful half-tones exhibiting what photographers are doing in a pictorial way. There is a most valuable article on "Photographing on Wood for Engraving," by Thomas W. Smillie, of the United States National Museum. The price of the annual in paper is 75 cents. Cloth, \$1.25. Postage extra.



A Postoffice Dog.

"Bounce," owned by A. R. Sanderson, Deadwood, South Dakota. Courtesy of Roy Graham.

To J. V. Price, of Melbourne, we are indebted for the *Weekly Times Annual*, of Melbourne, Australia. The illustrations, besides being reproductions of most excellent photographs of the charming scenery of Australia, are engraved in half-tone and printed in a manner that it would seem impossible to improve upon.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Announcement of Ad.-setting Contest No. 35.

For THE INLAND PRINTER'S Ad.-setting Contest No. 35 we will use an ad. which will tax the ingenuity of compositors to find a way to set it so that it will be artistic and at the same time attractive and a business producer. In looking over the *Gibson Courier*, Gibson City, Illinois,

SMITH'S Dry Cleaning Works

Gibson City, Illinois.

We make a specialty of cleaning Ladies' and Gentlemen's Wearing Apparel without injuring the fabric. Our method will not shrink or take the color from the garments, but will cleanse and make them look like new. Garments thus treated will give you more service and wear much longer.

Give us a trial and be convinced of what a saving it will be to you.

Smith's Dry Cleaning Works anticipates requirements of the Parcel Post. Will pay delivery charges in the first zone on parcels that amount to \$1.25 or more, no parcel to weigh over 11 lbs.

All work must be paid for before shipments are made. Otherwise same shall be held until amount is paid.

PRICE LIST**DRY CLEANING.**

All clothing dry cleaned is steamed and pressed without extra charge.

Gentlemen's Wearing Apparel.

Suits, three pieces	\$1.50
Suits, two pieces	1.25
Coats	.75
Vests	.25
Pants	.50
Overcoats, top	1.00
Overcoats, light weight	1.25
Overcoats, heavy	1.50
Boys' Suits	.50 to .75
Sweaters	.25 to .50

Ladies' Wearing Apparel.

Dresses	\$1.25 up
Suits	\$1.25 to \$1.50
Skirts, plain	1.00
Skirts, plain and small	.75
Waists	.50
Jackets	.50
Coats	1.25
Children's Dresses	.50 to .75

WE SOLICIT YOUR PATRONAGE.

**SMITH'S DRY
CLEANING WORKS**

C. M. SMITH, Prop., Gibson City, Ill.

Copy for Ad.-setting Contest No. 35.

which is noted for its neat ad. display, I ran across this copy, which did not seem to harmonize in attractiveness with the other ads. in the paper. I tried to imagine how it could have been set to better advantage, and was at a loss to make any material suggestions, so concluded to see what THE INLAND PRINTER readers would do with it. So it will

be used as copy for our next ad.-setting contest. Compositors who enter these contests receive complete sets of all the ads. submitted, so every one who contributes an idea will in turn receive the ideas of all the others. Many compositors will say, "Why, there is only one way to set an ad. of that kind," but these compositors will be surprised to find how many different ways will be developed through this contest. Let each one try and present at least one idea, and from the accumulated ideas we will try and decide which is the best. The reproduction is plain enough to be used as copy just as it is. The original was one column (thirteen ems) wide and ten inches deep, and we will set the ad. in this same size and shape. The same rules which have so satisfactorily governed these contests in the past will apply, namely:

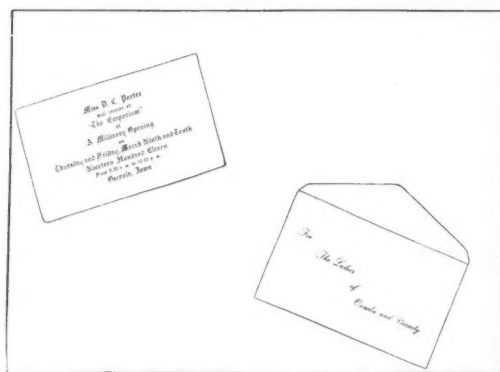
1. Set 13 ems pica wide by 10 inches deep.
2. Each contestant may enter as many specimens as desired.
3. The compositor is at liberty to change the arrangement of the copy, but must neither add nor omit any phrase or words.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule, and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.
5. Two hundred printed slips of each ad. to be mailed to "O. F. Byxbee, 440 South Dearborn street, Chicago."
6. Use black ink on white paper, 3¼ inches wide by 11½ inches deep, *exactly*.
7. Write plainly or print name of compositor on one slip only, which should be enclosed in the package.
8. Each contestant must enclose 20 cents in 2-cent stamps or coin, to cover the cost of mailing to him a complete set of the specimens submitted. Canadian dimes may be used, but not Canadian stamps. If two or more designs are entered, no extra stamps will be required.
9. All specimens must reach me not later than March 25, 1913.

Compositors should not take too great advantage of the liberty allowed in Rule 3. It is not intended that the copy should be twisted about until almost unrecognizable, and it is not possible to form a rule which shall state definitely just how far a compositor may go in this respect, but in making changes it is best to consider that the copy was submitted by a regular advertiser who thinks he knows what he wants, and unless a change can be made that will be a marked improvement, and one for which a good reason is apparent, then it is better not to change it at all. In the past, where the changes have been many, compositors have found that they lost votes, and no liberties should be taken with the copy which would have a tendency to reduce the number of points which an ad. would otherwise receive. On the other hand, the latter part of the same rule is not intended to prevent the omission of punctuation-marks or spelling out abbreviations, if the compositor desires. As stated in the rules, the sheet with the compositor's name and address, and the stamps or coin, should be enclosed in the package of ads., and not sent in a letter; in fact, it is better not to write a letter at all. The usual plan of design-

nating the best ads. will be followed. A complete set of all the specimens submitted will be mailed to each compositor within a few days after the close of the contest, and the compositors themselves will act as judges, each being requested to select which, in his judgment, are the best three ads., and those receiving the largest number of points will be reproduced in *THE INLAND PRINTER*, together with the photographs and brief biographical sketches of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice, and one point for each third. Contestants should read the rules very carefully, and see that each provision is fully complied with, as failure to meet the conditions may debar their work. Special care should be taken to have the size of the paper correct, as one ad. on paper too long or too wide would make every set inconvenient to handle, and any such will be thrown out. Particular note should also be made of the closing date, as ads. received too late can not be accepted. Where a compositor enters two or more ads., each set of specimens should be wrapped separately and all enclosed in one package. *THE INLAND PRINTER* is able to reproduce only a limited number of the ads. submitted, so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display in a complete set. There will be two hundred sets of ads., and should the number of contestants be unusually large the sets will be given to the first two hundred who enter, so that the advisability of submitting specimens early is apparent.

Unique Ad. for a Millinery Opening.

E. T. Wall, publisher of the *Osceola (Iowa) Democrat*, sends an unusual ad. which appeared in his paper some time ago for a millinery opening. The rule outlines were



Reduced from a half-page ad. for a millinery opening, in the *Democrat*, Osceola, Iowa.

first drawn on the wood base of an old electrotpe, then the openings were sawed out and the rule cut and bent to fit. The ad. in the original was a half page and was an excellent piece of rule-joining.

Two Rate-cards for a Six-column Weekly.

Frank E. Philpott, publisher of the *Clendennin (W. Va.) News*, makes a request for two rate-cards, as follows:

CLDENNNIN, W. VA., December 25, 1912.

Mr. O. F. Byrne, Chicago:

DEAR SIR,—Please prepare me two different rate-cards, with 6 cents an inch for one card and 8 cents an inch for the other card. If it takes too much time for you to make two cards, omit the 6-cent card.

Yours truly, FRANK E. PHILPOTT.

The *News* is a six-column paper, its columns being 19½ inches in length, but the cards given below are compiled on

the basis of 20 inches to the column. Many six-column pages are 19¼ inches long and figuring the length at 20 inches avoids the use of fractions. The first of these cards shows a price of about 6½ cents on a contract for one column each issue for a year:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch.....	\$.30	\$.55	\$.80	\$ 1.00	\$ 2.65	\$ 4.60	\$ 7.65
2 inches.....	.55	1.00	1.45	1.85	4.60	7.65	12.75
3 ".....	.80	1.45	2.00	2.50	6.15	10.25	17.00
4 ".....	1.00	1.85	2.50	3.10	7.65	12.75	21.00
5 ".....	1.25	2.20	2.95	3.70	8.95	14.75	25.00
6 ".....	1.45	2.50	3.40	4.30	10.25	17.00	28.00
8 ".....	1.85	3.10	4.30	5.30	12.75	21.00	35.00
10 ".....	2.20	3.70	5.05	6.25	14.75	25.00	41.00
20 ".....	3.70	6.25	8.45	10.50	25.00	41.00	67.00

It is difficult to properly grade a card so that it will come out exactly on a given figure, but the last figure in the above card (\$67) may be arbitrarily changed to \$62.40 if desired. In the second card the final price comes out very nearly to the 8 cents an inch requested by Mr. Philpott, the exact total being \$83.20 instead of \$86:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch.....	\$.40	\$.70	\$ 1.05	\$ 1.35	\$ 3.55	\$ 6.10	\$10.25
2 inches.....	.70	1.35	1.95	2.45	6.10	10.25	16.75
3 ".....	1.05	1.95	2.70	3.35	8.15	13.50	22.00
4 ".....	1.35	2.45	3.55	4.15	10.25	16.75	27.00
5 ".....	1.70	2.95	3.95	4.95	12.00	19.50	32.00
6 ".....	1.95	3.35	4.55	5.75	13.50	22.00	36.00
8 ".....	2.45	4.15	5.75	7.05	16.75	27.00	45.00
10 ".....	2.95	4.95	6.75	8.35	19.50	32.00	53.00
20 ".....	4.95	8.35	11.25	15.75	32.00	53.00	86.00

The Season of Christmas Issues.

Before the January number of *THE INLAND PRINTER* was published Christmas issues began to pour in from all parts of the country. Nearly every one has its special cover, with Santa Claus and his toys, and green holly and its red berries; and then there were others not quite so gaudy but still very attractive. Every publisher strives to produce something different from last year, and something different from other publishers, but as Christmas is constantly recurring, and so many bright minds tackle the problem year after year, it becomes more and more difficult to discover something which has not been used before. There is very little originality in the vast pile of Christmas numbers that have accumulated on my desk. In the reading-matter they all tell the story in prose and verse of the Christmas stocking, of Santa and his reindeers (occasionally varied with an automobile), and they all have an almost endless array of holiday advertising, where compositors have vied with each other to produce the most attractive display. Most of this advertising is, of course, set in a rush, as there is very little time to consider best arrangements in the vast increase of work, with very little if any additional help. But among these Christmas issues there are many which I would like specially to mention. Here is the Russellville (Ark.) *Courier-Democrat*. It doesn't sport a colored cover, but it is none the less a "Special Santa Claus Edition." For years it has been the custom of the *Courier-Democrat* to print letters to Santa Claus from the children, and this issue has several hundred such letters from the little folks. But the most unique feature this year is the reprinting of a couple of columns of letters from its issue of December 19, 1901, under the heading, "What They Wanted Eleven Years Ago." The little folks of from five to ten years of age eleven years ago are to-day from sixteen to twenty-one,

and it must have afforded considerable amusement not only to them but their friends to read what they most desired when they penned these letters. The *Courier-Democrat* has just added a new series of display type, Clearface and Clearface Italic, and every ad. in this big special issue is set in the one series. The ads. certainly look well, the italic affording just the proper variation. One of the best printed Christmas numbers is that of the Gibson (Ill.)

Ad. Display, Good and Otherwise.

As so much space was devoted to describing the result of the ad-setting contest last month there is an accumulation of ads. sent for criticism which would take several pages of THE INLAND PRINTER to describe in detail, and comments must necessarily be brief. It is pleasing to note that there are less packages of rolled ads., as it is almost impossible to examine the work of compositors unless the ads. are mailed flat. Among the offenders in this respect is D. C. Walker, of the *Wichita Daily Times*, Wichita Falls, Texas, who says he will "Continue to send ads. until I get a good line-up according to your judgment." Send them flat next time, Mr. Walker, and I will then be better able to judge whether they are good or bad. That ad. of Stimson & Anderson (No. 1) is well balanced and the type chosen to go with the large figures shows good judgment. No. 2 was also set by Mr. Walker and shows how a miscellaneous lot of cuts were arranged harmoniously. The repetition of "The Wichita Hardware Company" was not advisable and could have been avoided by displaying the first line as large as possible, making the first firm name secondary. S. A. Johnson, of the Winnipeg (Man.) *Löberg*, an Icelandic weekly, sends some very good ads., so far as typography is

Surprise Yourself
*With a Tailor-Made
 Christmas Suit.....*



















UNION \$15 MADE

You have been going about all fall thinking you could not afford a suit. But you can, for they only cost

We want you to see our woolsens, and then if you don't want to buy, we'll not get mad. But whatever you do, come and see what you can get

Stimson & Anderson
 800 Ohio One Price Tailors Opposite Postoffice

No. 1.

				
COFFEE POT	COOKING POT	PITCHER	COOKING POT	COFFEE POT
				
SMALL BUCKET	SMALL BUCKET	SMALL BUCKET	SMALL BUCKET	SMALL BUCKET
				
SMALL BUCKET	SMALL BUCKET	SMALL BUCKET	SMALL BUCKET	SMALL BUCKET
				
SMALL BUCKET	SMALL BUCKET	SMALL BUCKET	SMALL BUCKET	SMALL BUCKET

No. 2.

Two ads. by D. C. Walker, *Daily Times*, Wichita Falls, Texas.

Courier. There are twenty seven-column pages, packed full of holiday advertising, all nicely displayed, enclosed in an attractive illuminated cover. Then there is the Lester-shire-Endicott (N. Y.) *Record*, in six eight-page sections, every one of which is printed in red and black—just enough of the red to make the paper attractive and not enough to be offensive. The ad. display and presswork is very creditable. The Westfield (N. J.) *Leader* did not have an illuminated cover, but it used both red and green ink throughout in the ads. Another variation is a four-page ad. on red paper in the Commerce (Tex.) *Journal*. The Bellevue (Ohio) *Gazette* has a novelty in a special cover printed entirely in blue ink, while the first page of the cover of the Rock Springs (Wyo.) *Adviser* is printed entirely in green. The Lake Geneva (Wis.) *News* published three Christmas issues, each of twelve pages, the last one before the holiday having a handsome illuminated cover. There are many others, most of them with handsome covers, the most creditable ones being the following: Stafford (Kan.) *Courier*, Forest Grove (Ore.) *Press*, Weston (W. Va.) *Republican*, Newton (Iowa) *Record*, Long Beach (Cal.) *Open Forum*, La Junta (Colo.) *Tribune*, and Monroe County Mail, Fairport, New York.

KOMID OG
SANNFÆR-
IST

að ég í raun og veru sel fyrir

\$18

alíftaði og yfirhafnar sem ekki er unnt að
kaupa annarstaðar í borginni fyrir
mínna en \$30 eða \$40

ÞESS lítur engi EKKI hvern með brenna væringu, heldur
er ÞAKK VELTAR FÖT, en spærir fíndarar
eftir, þessum TRÖÐUR, WORTLES SURGES
eða CHEVROIS, af myndum í henni. Vindlaðar eru
alla hvar, til stóðs, MELTON, BEAVER,
BUSH, FÖRZEKALINGU, og til ULSTER eftir, sem
hvar er einn en stótt af einu lagi.

Færastu vestur snúu upp í þá, með fíngri
lagi eða snúu, sem lögurinn þekkir.

Við þá þegar eru mikinn vinnu í stórum málum
því kemur af löngum um þetta. AÐ LER GERÐ
SKAÐAÐ HIRNIN EFTIR FALNARIN, en VÖRÐIN
MÉÐ PAT AÐ KAUPA HÉR Á MÍÐAN SALAN
STENDUR YFIR.

EVANS THE TAILOR

382 Portage Ave. - Winnipeg

No. 3.

By S. A. Johnson, of *Lögberg*, the Icelandic weekly,
of Winnipeg, Manitoba.

concerned at least, and the proper lines are probably correctly displayed, although to one unfamiliar with the language it is difficult to determine. No. 3 is one of Mr. Johnson's ads., and shows another way in which some big figures are used. That division in the display at the top does not look very well, but it may be all right in Icelandic even if it would not be accepted in English. The next ad. (No. 4) comes from T. J. Jude, of the Racine (Wis.) *Journal-News*. This is one of a large number of full pages for the same advertiser, each of which is packed full of

descriptions and prices. Such ads. are extremely difficult to lay out so that the same style may be carried clear through, bringing out certain portions so as to afford proper contrast. Mr. Jude has succeeded very well with this, although there is little variation in the display. In lieu of a change in the size of display, however, two special features are brought out with heavier rule, particularly the concert announcement. The "Grey Chinchilla" line should have been set in a condensed letter and included the word "Coats." Nos. 5 and 6 are other examples of Mr. Jude's composition. No. 5 is reproduced because it shows a good way to handle an ad. where the advertiser

No. 4.

A difficult layout by T. J. Jude, *Journal-News*, Racine, Wisconsin.

wishes to emphasize a single word by repetition. The whole ad. is well balanced, and should be a good business producer. No. 6, on the other hand, shows a mistake which Mr. Jude is inclined to make occasionally, and one which other compositors find it difficult to avoid. There is too much display and the body is too large to show proper contrast. Here was an opportunity for a liberal margin of white inside the border rule, reducing the size of the body type but leaving the display lines much as they are, so far as possible. Charles J. Herzberg sends a copy of the *Jeffersonian*, Chicago, on which he sets the ads. I wish there was room to reproduce many specimens of his work, as nearly all of his ads. show excellent judgment. Two small ones are shown (Nos. 7, 8), and it will be noticed that they are well balanced and the proper lines are displayed and stand out nicely. Ben Wiley and Claude H. Frye, of the Charleston (Ill.) *Courier*, each sends a package of ads., and it is hard to tell which of these compositors does the better work. Mr. Wiley sticks more closely to rule borders which make his ads. appear a trifle more neat and effective than the fancy type borders, but they both have the right ideas of proper display. Glen Huffman, of Cadillac, Michigan, sends a single ad. for criticism. It is a

SKIRTS SKIRTS-SKIRTS

Big Reduction From Our Regular Prices

When you stop to consider the fact that our regular prices are 10 to 20 per cent less than what the same material in inferior styles and workmanship would cost elsewhere, you will appreciate what exceptional bargains these well-made, good fitting Skirts really are. Newest styles and all sizes up to 36 in. waist measure.

Our regular price \$3.50 and \$3.75
Misses Skirts reduced to ... \$2.50 and **\$2.75**
Our regular price \$4.50 and \$5.00 Ladies' and
Misses' Skirts reduced to ... \$3.00 and **\$3.50**
to ... \$3.00 and **\$3.50**
Our regular price \$5.50 and \$6 Ladies'
Skirts reduced to ... \$4.00 and **\$4.50**
Our regular price \$6.50 and \$7.00
Ladies' Skirts reduced to ... \$4.75 and **\$5.25**
Our regular price \$7.50 and \$8.00
Ladies' Skirts reduced to ... \$5.50 and **\$6.00**
Our regular price \$8.50 and \$10
Ladies' Skirts reduced to ... \$6.25 and **\$7.00**
Sample Suits \$25.00 and \$35.00
values reduced to ... \$12.50 and **\$14.50**
Plain and hair line stripe Cream
Serge Suits, \$25 values ... \$10 and **\$12.50**

**Suits, Coats and Skirts Tailored
to Measure**

Style, Fit and Workmanship Guaranteed. Lowest Prices.

H. A. OLSON CO.
243 MAIN STREET

No. 5.

A well-balanced ad. by T. J. Jude, *Journal-News*, Racine, Wisconsin.

YOU CAN'T AFFORD TO WAIT IN THE BUYING OF LOTS

Real Estate in the city of Racine is daily increasing in value and the time will never come when lots can be Bought for Less than Right Now. Lots in

Fourth Addition on Asylum Avenue **WOLFF'S** Fourth Addition on Asylum Avenue

Just now are selling rapidly. The reason is that they are so desirably located and then they are offered at prices that will appeal to any person who has knowledge of the worth of Real Estate

THIS IS NOT ALL

LOTS IN THIS ADDITION ARE BEING SOLD UPON TERMS THAT ANY BODY CAN EASILY COMPLY WITH. THEY ARE BEING SOLD AT

**\$1.00 AND \$1.00
DOWN PER WEEK
WITHOUT INTEREST**

If you will call at our office at any time or Phone No. 2832, we will take you out in our Auto and you can make a personal inspection of the lots to satisfy yourself as to the LOCATION, PRICE, TERMS OF PAYMENT, etc.

COME OUT TOMORROW

and select a lot. Agents will be on the ground ALL DAY SUNDAY This ADDITION LIES ONLY SIX BLOCKS FROM

The New MILLION DOLLAR CASE PLANT

TO GET TO WOLFF'S FOURTH ADDITION take Washington Avenue Car to Asylum Avenue, then walk South to the Addition.

Wolff Realty Co.

RACINE'S LARGEST REAL ESTATE OPERATORS. 436-438 MAIN ST.

No. 6.

Showing the bad effect of having the body-letter too large.

"Happy New Year" announcement, and it would be difficult to suggest any improvement. A large number of samples of ad. and other display composition set for different publications was received from Earl F. Burger, of the

Rogers & Hall Company, Chicago. No. 9 is one of the best specimens of Mr. Burger's work, being a heading for one of the publications; this is strong, artistic and well balanced. Theodore Moore, of the Lodi (Cal.) *Sentinel*, has some excellent ideas and three of his ads. are reproduced (Nos. 10, 11, 12) as they show unusual arrangements. In No. 12 "Whaley & Rossman" should have been a little larger, and of the same length as the top line, even if it was

Lama & Son
MANUFACTURERS OF
ICE CREAM
Wholesale and Retail Dealers in
FRUITS AND CONFECTIONERY

SPECIAL ATTENTION GIVEN TO PARTIES AND PICNICS

The material used in the manufacture of our Ice Cream and Candies is the best that money can buy. Candies put up in attractive boxes, especially for Christmas—25c and upward.

3618 Irving Park Boulevard
PHONE IRVING 84

No. 7.

**Thinking of an
Overcoat or
Suit?**

Well if you are, and appreciate a perfect fit, stylishly cut and the best workmanship, see me.

A large collection of the best weaves from the best mills always on hand to select from.

E. C. NEUBAUM
MERCHANT TAILOR

3939 Monticello Ave. Near Irving Park and Elston
CLEANING and PRESSING :: :: Phone Irving 512

No. 8.


Two creditable ads. by Charles J. Herzberg, *Jeffersonian*, Chicago.

**Heart and Life
Bulletin** Chicago Evangelistic
Institute

Vol. II Chicago, Illinois, October and November No. 1

No. 9.

Heading by Earl F. Burger, Rogers & Hall Company, Chicago.



Yesterday hundreds of people wished for a good waterproof pair of Shoes. Today we supply the want. Big variety of High Top Shoes

The Enterprise

No. 10.

Ads. Nos. 10, 11, 12, by Theodore Moore, *Sentinel*, Lodi, California, show unusual arrangement.

necessary to reduce the other display slightly. William Hansford, Jr., an eighteen-year-old apprentice on the Somerset (Ky.) *Journal*, sends several ads. which show that he is working along the right lines, but, like all beginners, there are many points which he can only appreciate after experience. No. 13 is one of his ads. and is repro-

**Millinery
Opening**

Friday and Saturday
Sept. 13th and 14th

You are cordially invited to inspect one of the largest and most beautiful lines of hats ever shown in Stockton. Come to Stockton's Handsomest Millinery Establishment

SPENCER'S
326 E. Main St. Stockton, Cal.

No. 11.

duced to point out where it is wrong. The first expression, which is set in three different kinds and sizes of type, should have been all in one size. The word "Makes" as a catch-line was bad, and a line of this kind should never be

set in a condensed letter. The setting of the first part of the next sentence in two lines of condensed type was also poor judgment, as a condensed letter should never be used in this way, and it is very bad to use so much condensed type, particularly where the lines follow one another. The

The
Lodi Club

**Bowling
Alleys and
Pool Parlor**

Imported and Domestic Cigars.
Soft Drinks. Reading Room.
Everybody Cordially Invited

Whaley & Rossman
Basement Enterprise Store

No. 12.

articles enumerated in the panels should have been in a different size or letter from the three lines which followed. Mr. Hansford should study the ads. reproduced in this department and follow the suggestions made, and then send in more samples of his work. Two excellent ads. were

THE SEASON OF GIVING
—Makes—
CHRISTMAS MERRY

Our Entire Store is
Filled to Overflowing with

Appreciable Yuletide Presents

Handkerchiefs Handbags Veils Scarfs Cloaks Waistcoats Sweaters Sweater Coats for the LADIES	Ties Suspenders Handkerchiefs Gloves Hats Shirts Tuffers Hose and Tie Sets for the GENTLEMEN	Dolls Mechanical Toys Handkerchiefs Sweaters Caps and many useful and pleasing gift articles for the CHILDREN
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Come early and make your selections before the article you may want is gone. It will be a pleasure to show you the many pleasing gift articles we have.

HINES & BOURNE

Mt. Vernon St. Xmas - 1912 Somerset, Ky.

No. 13.

By W. Hansford, Jr., apprentice, *Journal*,
Somerset, Kentucky.

received from Jason Weatherhead, publisher of the *Norman County Herald*, Ada, Minnesota. I hope that every compositor who has sent in specimens of his work for criticism will enter the ad-setting contest announced in this issue, as it is sure to be of benefit to him in improving his work, or will at least give him new ideas.

Jubilee Souvenir of the Southland Times.

Fifty years ago the first number appeared of the *Southland Times*, Invercargill, Southland, New Zealand, on November 12, 1862. On November 12, 1912, the *Times* issued a "Jubilee Souvenir," which was a nicely printed and illustrated magazine section of sixty pages and cover. It was a most interesting number, filled with reminiscences of the early New Zealand days and describing the growth of various industries from their inception. This section was entirely additional to the regular paper which consisted of sixteen eight-column pages.

From the West Coast of South America.

Two interesting publications were received last month from Lima, Peru—the *West Coast Leader*, a nine-page, seven-column weekly, and *Peru To-day*, an illustrated monthly review in magazine form, both published by the West Coast Publishing Company. These papers are printed for the English-speaking people on the west coast of South America and for the traveling public. They are thoroughly up to date in every way except in the ads., which show an unattractive mixture of borders and small display type.

Skipped an Issue in Order to Celebrate.

Daily papers, particularly evening papers, sometimes skip an issue on important holidays, but it is seldom that a weekly celebrates to this extent. The *Somerset (Ky.) Journal* did not publish on December 27. In announcing this fact prominently on the first page of the preceding issue the *Journal* said: "Our faithful, painstaking and hard-working force deserves a little recreation and an opportunity to enjoy some of the holiday season, and we take this means of giving them that opportunity. This will enable us to get our office in better shape so as to give our readers a better paper in 1913. The *Journal* will greet you again January 3."

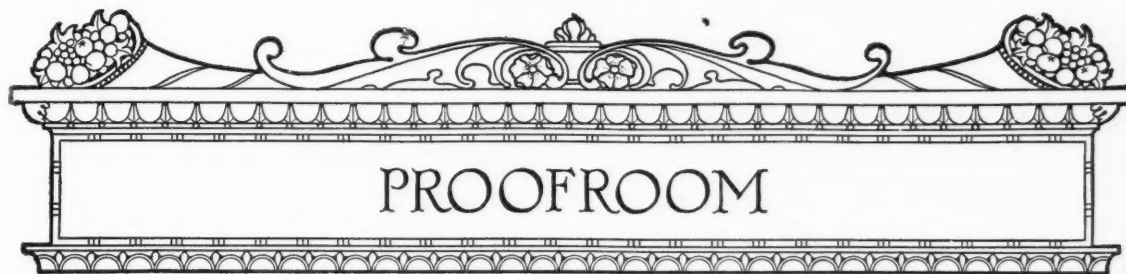
Newspaper Criticisms.

The following papers were received, together with requests for criticisms, and brief suggestions are made for their improvement:

Butte (Neb.) Gazette.—The first pages of the issues you send are arranged as well as could be expected with the amount of advertising which appears, and it is too bad that a place could not be found for this advertising on inside pages, or if not there it should at least be run at the bottom of the page. There is so much advertising on the other pages that it was difficult to give the news columns much consideration.

Fremont (Mich.) Times-Indicator.—There is much to admire in your paper. All the small details of careful make-up are handled nicely, and these in the aggregate are what go to make a neat paper. Plate matter is made up so that the average reader could not tell it from home-set matter, columns are all even at top and bottom, and ads. are neatly displayed. The first-page make-up is the best that could be devised under the existing circumstances, where more than half of the page is devoted to advertising. The same criticism of the advertising department of the *Madison Eagle* applies also to your paper.

Madison (N. J.) Eagle.—Your issue of December 6, which started out to be sixteen pages and grew to twenty-four, was certainly a creditable one from every standpoint. The eight-page section on enameled stock was very nicely printed and contained many fine illustrations. The greatest criticism on the two issues you send, and it is one which applies to many papers, is that your advertising department is entirely too liberal in granting special positions. Ads. of all sizes and shapes are run clear around some pages, and there is no doubt but that some of it could have been secured for "run of paper" with a little extra solicitation. The double-column head in the center of the first page should have been dropped 3 or 4 inches by running a couple of short articles ahead of it, or by putting in some kind of a panel similar to the one in the issue of December 20. The latter issue would have been all right if another double-column head had been run at the tops of the last two columns.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Continued Compounds.

J. A. McK., Brooklyn, New York, writes: "Will you kindly express your opinion on the use of the hyphen in the sentence marked on the enclosed proof?"

Answer.—The sentence marked is, "Summary of eight-, nine-, twelve-, fifteen-, sixteen- and nineteen-day tours." Our opinion is that the hyphens are correctly used, and should be so used much more than they are. As a matter of fact, such hyphening is so little done in English that some people do not even know what it means; but it constitutes the only possible way of showing in form the fact that day is understood in connection with each of the numerals, as eight-day, nine-day, etc. Other wording might be used, if desirous of avoiding the hyphens, as "Tours lasting eight, nine, etc., days," or, if "summary" can not be spared, the sentence in such form otherwise might make two lines instead of one. It could not be misunderstood, however, if worded as it is with no hyphens.

Singular or Plural?

A. L., Portland, Oregon, asks: "Which of the following is correct? The Brown & Jones Company wishes you a prosperous new year. The Brown & Jones Company wish you a prosperous new year."

Answer.—Both are correct grammatically, but the probable intention indicates choice of the first, which considers the company as a unit, one legal person. "Wish" may apply equally well to the same company considered as a number of separate individuals. In this or any similar case the proofreader should follow copy. Grammar does not prescribe any distinction other than the one made above, and the writer is the only one who can tell whether he thinks of one or more than one. Of course everybody knows that a company comprises individual people, but some persons can not, or at least do not, understand why the same group of people may with propriety be spoken of sometimes in the singular and sometimes in the plural. Yet it is true that the present writer can not himself more clearly make a choice, and that he can not find one made by any one else. "A Modern English Grammar," by Huber Gray Buehler, is very carefully conformed to fact, especially in cases where there is divergence in usage. In it we find this about collective nouns: "We refer to a committee as 'it' when we think of it as a whole; when we think of the individuals who compose it, we use the pronoun 'they.' Similarly we say, 'The jury has retired,' thinking of it as a single body; 'The jury have dined,' thinking of the members."

Inconsistency in Capitalizing.

P. J. G., Philadelphia, writes: "Will you kindly answer the following questions?"

"1. Why do printing-offices, that have a reputation for doing good work, allow inconsistent capitalization?"

"2. Is it not inconsistent to capitalize the word State (referring to the Commonwealth) and not capitalize the word government (not used as an adjective)?"

"3. A magazine that does not capitalize the word government when used instead of United States Government, capitalizes Surveyor of the Port, etc., etc. Is it good, and consistent, style?"

"4. Is it not inconsistent to capitalize the word Assembly and not capitalize the word legislature?"

"5. Why such inconsistent capitalization, as we see in the magazines to-day, of such words as Act (of Assembly), ambassador, constitution, emperor, governor, king, etc., etc.?"

"6. Is it consistent style to capitalize the words Bay, Gulf, River, Mountains, etc., when used with proper nouns, and not capitalize the words street, avenue, etc., also when used with proper nouns?"

"7. What is the rule governing the capitalization of the word Empire in the two sentences taken at random from an article by William Edgar Geil, F. R. G. S., entitled 'Along the Great Wall of China' and published in the August, 1909, number of *Harper's Magazine*, as follows: 'A tower or peak to the north of a home assures its good fortune; the Wall to the north of the Empire must be propitious.' 'Chin, borne triumphantly across the empire on his horse of cloud, stamped thrice every li, and on each crushed spot sprang up a tower.'

"8. What are the names of the best books on the subject of capitalization — especially those covering the points I have indicated above?"

Answer.—In each case cited here there is unjustifiable inconsistency. The first question is practically unanswerable, but the nearest approach to an answer may be found in the way the editor of a newspaper once answered a suggestion. He had made rules for capitalizing, one of which was "Capitalize the Governor of a State," and another "Do not capitalize the mayor of a city." When a proofreader showed him a sentence, "The Governor told the mayor something," he did not like it so. When the reader said his general choice would be the consistent application of a set of principles, the editor answered that that would give too many capitals. Leigh H. Irvine compiled a work entitled "The Magazine Style-code," in which he tells of submitting such a question to T. L. De Vinne and getting this answer: "The company referred to has many editors, and each editor has notions of his own that printers are directed to follow. . . . Even careful editors are often overruled by authors. . . . The printing-house can not be held responsible, with justice, for some of the eccentricities of our printing. It should be borne in mind that a printer's business is to do what he is told." And this was said of work containing such discrepancies as the one in the seventh question, Empire and empire, for which there

is no rule or reason, and which should be corrected by the printers, or at least submitted by them to the editor or author for correction. Probably no one would refuse such correction if courteously asked for it.

The only possible way to be really consistent in capitalizing is that of applying principles uniformly, as mentioned above, and one way to do that would give far too few instead of too many capitals. Some people would word a rule meant for this, "Capitalize proper names only," but they are people who think a proper name must be the name of a person or of a place.

All grammar-books give rules for capitalization, but I have never seen one that met the requirements of the question, and consequently can not name any as the best.

Written for THE INLAND PRINTER.

SEED-THOUGHTS FOR PROOFREADERS.

BY F. HORACE TEALL.



RECENT advertisement in a New York newspaper tempts to another repetition of an unfortunate remark, which has been taken as of wider application than its proper one. It is that the proofreader's main duty is that of mere reproduction—following copy, in fact. That seems about the only way to say what is meant, but the bare statement has proved misleading. While it is positively true in general, it is also true that no proofreader, other than those who may answer the advertisement, can ever afford to be merely a literal copier. Even the strictest follow-copy work occasionally makes a demand on the reader's own intelligence, to the extent, at least, of enforcing a following of evident intention rather than of literal execution, as, for instance, when a writer happens to leave out part of a word which could not possibly be meant for any but the one thing.

The advertisement read: "Printer wanted, Christian, about 45; read and pass job proofs, estimate; good job, steady man; \$12."

If that is not worth a paragraph all to itself, "I'll eat my head," as Mr. Grimwig said in the *Oliver Twist* story. Of course no such writing as this is intended for the kind of men who can be had on such terms, if any such there be. It would do them no good, because they must be unable to learn.

Perfect proofreading demands the verification of every letter and point, one by one. Of course no practical proofreader, expected to do a full amount of work, can spell it out by single letters, but that is not accepted as a reasonable plea if he habitually leaves many wrong letters uncorrected. For some kinds of work, however, the tedious drudgery of reading in single letters or figures is absolutely required, as every one knows. In straight ordinary reading-matter the effect required is that which is presumably attained through such drudgery, namely, accuracy in single letters and points, as well as in words and sentences. While accuracy is sought in all cases, there is almost always a demand for speed also, and accuracy combined with speed is a comparatively rare accomplishment. Here we have many uninteresting words without a striking thought, but they lead us to something worth more pondering than it often gets, and worthy of serious application.

In proofreading, as in any work, steady, unbroken progress often gives more production than marvelous speed does. Every man who works (I was going to say for pay from another man, but it is true for any work, even what

we call work done for ourselves) will find it profitable to give himself wholly and energetically to the work in hand. I could not begin to tell how often I used to notice this when I set type many years ago. I remember well one of my own experiences. I had my case piled up high with bourgeois when I took out copy one day at one o'clock on a reprint novel that was in a great rush, and was asked, in a way that piqued me, if I could set my take that afternoon. I said nothing, but emptied my case by setting two such takes before six o'clock, earning nearly \$4 in less than five hours, and never saw a proof of the matter. A good deal of I, but it points the assertion better than any other instance now remembered, in showing the value of steadiness.

Many times authors and reviewers have referred to errors in books, authors averring that the errors were there because they had not read the proofs, and reviewers assuming that lack of authors' reading was the reason for them. How often do these people fail to state the true reason? It is far more likely to be true that the errors were made in the writing, and appeared in the book because the proofreaders had to follow copy, for such remarks seldom apply to mere typographical errors. Proofreaders need feel no concern in such cases if they can show that the errors were in their copy. More or less of this kind of general injustice is inevitable. It may be somewhat mollifying to proofreaders, and not unwholesome to authors, to give a little of this discredit over to the ones to whom much of it belongs—the authors. Some of them are good at proofreading, so far as making sure of the wording is concerned, but many are not. And there is a good reason. They naturally depend on regular proofreaders for matters purely typographical, even sometimes when they are not conscious of doing so unduly. Undoubtedly many of them are not so good at proofreading as they and others think they are, mainly because they read in sentences and miss the trained effect of seeing and realizing in single letters.

Mark Twain was one author who attributed the presence of errors in one of his books to the fact that he had not read the proofs. This is told in his biography, which book itself contains errors that might have been—should have been—corrected by a good proofreader. For instance, three or four times mention is made of "Moses S. Beach, of the [New York] *Sun*," which is of course an error made by the writer, although the name Moses Y. (Yale) Beach should be known well enough for a good proofreader to correct it. Names of prominent people, especially of famous people, are some of the things well worth while to the proofreader's knowledge; so much so that it would pay any one to keep and to extend continually a list of them. Also a large geographical list, and other lists, would pay.

Such mention of things worth knowing leads naturally to a converse statement, and we find it summarized in the same biography as having been said by Josh Billings (Henry Wheeler Shaw): "The difficulty is not that we know so much, but that we know so much that isn't so." Let us pause a minute and ask ourselves if that is not true of every one of us. The writer does not need any pause, because he knows that it is true of him, although he is convinced that many things he knows are positive facts, even some things that some other people know differently. Of all people proofreaders can least afford to know too positively any of the things that others know differently, especially as in opposition to authors and editors. Many of them need to learn this lesson better than they have learned it. They need to be, in this respect, "as wise as serpents, and as harmless as doves." Authors and editors are equally weak with the rest of us, but they have final authority and

must be allowed to exercise it, even in many instances where the proofreader positively knows best.

We all know the frequent hits at printers' errors, practically the only kind of printed mention of proofreaders, and we all know that no proofreader can work many days without allowing something wrong to pass uncorrected. The latest attempt to laugh at proofreaders appeared in a letter to our editor, under the guise of a list of new words. All the words instanced were merely familiar words containing typographical errors, and the writer undoubtedly knew it. They were from newspapers, and a salient fact was disregarded. It is altogether likely that in each instance—sure that in many of them—the error had been marked by the proofreader, but the matter had gone into print uncorrected, for lack of time. Here we have a glimpse of an unavoidable evil, most pregnant in occasion for such carping. Our consolation lies in the fact that our absolute exoneration shows on the proofs.

Proofreaders often note the fact that when they get any attention it is in the way of complaint, and that they are seldom commended for the good things they do. Well, that is as true generally as it is of proofreaders, and maybe they would feel better about it if they stopped to think of this, and of how natural it is that it should be so.

"B. L. T." PICKUPS.

KEEPING CLOSE TO HIS WORK.

John Martini, an east end saloonkeeper, was injured yesterday by being struck in the mouth with a glass.—*La Salle Post*.

AND BEWARE OF JAMFLIMMERS!

Do not be hornswaddled by great windflammers. Remember that there is no greater windflammers than real estate agents. Let me show you the goods and be convinced.
DENNIS MARONY.

—Ad. in the *Burlington Hawk-Eye*.

CONSIDERABLE CARE.

Her first care was two orphan boys who grew to womanhood.—*Mason City Globe-Gazette*.

PREFERABLY HIS OWN.

Every printer in the city will attend the theater in a body.—*Kalamazoo Telegraph-Press*.

CRUEL AND UNUSUAL PUNISHMENT.

Dr. June Croessmann went to Chester this morning to do some dental work at the Chester prison.—*Du Quoin Call*.

"CAN YOU BEAT IT?"

What did the folks who have a habit of saying "What do you know about that?" say before that expression came along?—*L. R.*

STILL ANOTHER ORGY.

Ezra D. Beers and wife have as their guests Miss Lola Beers and Miss Mable Boozle of Ipava.—*Canton Ledger*.

HERE'S A HOT ONE.

Sir: Are scalding tears the result of boiling rage?—*E. M. R.*

CHEMICAL AFFINITIES.

Miss Anna Rough and William F. Raatz were married yesterday afternoon at Goshen at the English Lutheran parsonage by Rev. Luther Smith. Mr. Raatz is a pressman employed in the Truth job department, and his bride has until recently been employed at the H. B. Sykes store.—*Elkhart Truth*.

NUANCES.

The parties and the receptions of the common people receive the attention of the *Star* just as much as swell society and the rich.—*Lincoln Star*.

FIRE! FIRE!

When the fire bell rings the next time Vincent will be expected to discard his pajamas hurriedly, just like the rest of the boys do, and turn out ready for duty.—*W. G. N.*

WON'T SOME ONE HELP THIS MAN RUN UP A FEW BILLS?

I will not pay any debts contracted only by me. Samuel Mahon, 1528 W. 14th pl.—*Daily News*.

THE PI-ERIAN SPRING.

I never saw an Etaoin,
I never hope to seeaoin;
But this is true —
For me Shrdlu
A darn sight sooner'n beaoin.

—C. H. T.

AS DISTINGUISHED FROM HOT AIR.

For rent—Front parlor and bedroom in new apartment, near Main-st.; must be nice people; steam heated.—*Evanston News*.

THE DELIRIOUS AD. WRITER.

"This book will grasp you by the Hand, look you in the Eye, and start right off to tell you, in plain, simple language, EXACTLY WHAT WILL BRING YOU THE THINGS YOU WANT IN THIS LIFE!"

AN INGENIOUS PARADOX.

Mrs. A. E. Hafer entertained the ladies at her home in honor of Mrs. Shackelford of Minneapolis. A social time was had by all. There being only widows present.—*Roberts (Wis.) News*.

SHIPS THAT PASS IN THE NIGHT.

Mike Thelen, 184 Sixth street, told Judge Neelen that when he came home late Monday night and started to climb through a window he met a man crawling out.—*Milwaukee Free Press*.

SOME HANG-OVER.

More than \$1,000 will be added to the fund for the erection of a home for aged mothers and fathers unable to care for themselves as a result of a luncheon and card party held by the Mothers' Relief Association of Chicago.—*W. G. N.*

THIS MAN MAY BE IN THE CATTLE AND HORSE BUSINESS.

Mr. Ferson, who was formerly in the horse and cattle business with E. W. Plant, has purchased property near Portland, Oregon. While here he is purchasing cattle and horses. He is in the cattle and horse business in the far West.—*Elgin Courier*.

CRUEL AND UNUSUAL.

Jerome Bender, marshal Nov \$5 killing and burrying
dog \$1.00 two tramps 50 cents..... 6.50
—*Wyoming (Iowa) Journal*.

PROVIDENCE LENDS A HAND.

"I write to thank you for the bath I got from the woman in Providence, R. I. We have been wanting one for years."—*Marion Harland's Column*.

—*Line-o'-Type or Two, Chicago Tribune*.



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Irregularity of Mold Disk.

An operator writes: "When the mold disk comes forward to eject the slug and the matrices are being transferred from first to second elevator there is a crash and the machine sometimes sticks for a second. The machine generally starts all right, and this trouble comes later in the day."

Answer.—The noise is due to the bushings binding on the studs. Remedy the trouble by first trying out the disk movements. Observe closely, as the disk stops before going forward onto the studs, whether it goes too far or not far enough. If it goes too far, remedy with the shoes on cam No. 2. If it does not go far enough, possibly the brake is too tight or the disk binds in some way. Determine the cause of the trouble by examining the disk and by rotating it to see if it has proper freedom.

Stuck Slugs.

A Texas operator, who has a new Model 8 linotype, writes that he has continual trouble with slugs sticking in the mold, and with the plunger sticking in the well. He was advised to remove the plunger from the well and drop a small piece of tallow and some graphite in the well and then replace the plunger. The tallow reduces the oxids which accumulate in the well, and the graphite acts as a lubricant. Plungers should be taken out of doors daily and brushed with a wire brush to remove oxids. A freely acting plunger produces a more solid slug and prevents sticks in the mold. Opening the cross-vents in the mouth-piece also assists in the production of solid slugs. After taking out the mold and polishing it with graphite, he writes that this and the remedies suggested have completely overcome his difficulties.

Damaged Matrix Combinations.

The following is from an Illinois operator: "Am sending a capital T matrix so you can see how it is battered. Have gone over everything, and it seems to be O. K. The first-elevator transfer is set perfectly, or as near so as can be, and the matrices transfer very readily. The second-elevator bar and transfer seems to be in good shape, also the lift and distributing bar, and those are the only parts of the machine that come in contact with the combinations. Have some new capital T's and they are beginning to wear. It is not only the T but quite a number of other letters. The combinations wear and then they run lame on the distributing-bar and drop crosswise or into the wrong channel and must be thrown out. There were six capital T's, and they were all worn like the one enclosed. There must be something wrong somewhere or the matrices would

not wear that way. Will be very thankful to you if you can give me some kind of a hint to work on."

Answer.—We believe the cause is due to the following: (1) The left end of the lower rail of the second-elevator bar is bruised. (2) The left end of the distributor-box bar is bruised or broken. These are the only causes for such a disturbance. A new distributor-box bar is in order, no doubt, if you can not repair the bruised lower rail on the outer end.

The Cause of Hair-lines.

A Canadian linotype machinist writes: "Being a reader of your valuable publication, I have presumed to write to you in the hope that you will kindly give me the information I seek. I am in charge of a linotype plant here and we are going in for bookwork very extensively, but find great difficulty in keeping hair-lines out of print unless matrices are often replaced, notwithstanding all my efforts, born of over sixteen years' experience on linotype and average intelligence. Would especially like to know how long a font runs, with proper care, before you find it necessary to renew."

Answer.—The most common cause of hair-lines is weak justification of the matrix lines, the result being the ultimate breaking down of the matrix walls. Another cause is carrying too high a temperature. This condition is brought about primarily by using metal that is too hard. Using defective spacebands, also bands improperly repaired, tend toward the same end—that is, the production of hair-lines. We suggest that you increase the stress of the justification-lever springs and graphite the space-band wedges freely on both sides. These operations will tend to give tighter justified lines, hence less chance for metal to enter between the matrices. Test metal temperature with a suitable thermometer, and keep it below 550° F. See that the pump-stop on each machine is set so that only properly filled lines will cast. Matrix fonts have been run for years with only occasionally adding sorts to them.

Imperfect Slugs.

An operator in Iowa writes: "Enclosed find one 13-em and one 26½-em slug for your criticism. (1) The 13-em slug seems to be trimmed too close on the left end on bottom and have a small back squirt along closed or left end of mold. Pot mouth, as far as I can learn from testing, locks up evenly at both ends. (Enclosed also a drawing that will show somewhat how liner sets in mold.) Have been having trouble with letters having a hollow back, which, in brushing off slugs before taking proof will cause letters to come loose, and in proof to make and have the appear-

ance of hair-lines. Is it because of dirt in matrix, or is it trouble with the metal? Matrices all seem to have clean faces. The 26½-em slug is being trimmed more in center on bottom than at ends. Is this caused by warped mold or by knife? (2) In recasting long lines about the fifth or sixth will not justify right and matrices will not be on their feet, thus causing squirts. Why is it that they do not line right, or rather stay on their feet? On both slugs should the top of the letter overhang slug, and on rib side what causes slugs to go through knives all right until within about one-sixteenth inch from bottom, shown by ribs, then to jump from knife, and on long slug have the appearance of going against the other knife?"

Answer.—The slug shows that the left knife is not set right. As a result there is an overhang on the smooth side of the slug at the top. You should set the left knife so it will remove this overhang, then the right knife will do its work properly, and probably you will have no further trouble. Aside from this the slug is fine. The position of the mouthpiece is not correct. It should be placed to the left about three points. To prevent bad face on the slug from the cause you mention, you should keep the mouthpiece cross-vents opened up and should occasionally bail the metal from the pot so as to expose the well one-fourth inch; then put in about one-half teaspoonful of graphite and a little tallow; this will permit a better plunger action. If your plunger is a loose fit, buy a new one. Keep the piece of leather or brass in your ejector-guide built up so that the blade will have no play. We can not understand how the left liner can appear like the diagram you send, since its sides are at right angles with top surface when it is in the mold. Remove the mold and see if the post on left end of the base of the mold has been bent; it may cause the cap of the mold to assume an abnormal position, which may give the liner that appearance. (2) The failure of long lines to properly justify and thus cause squirts may be due to some obstruction in the first elevator jaws which prevents the spreading of the matrix line, or to too tight a lock-up of the mold against the matrices. Weak justification-springs may cause it also.

Gas Governors.

A California operator writes: "(1) My main trouble is with the pressure governor, to keep it clean. I shall tell you the manner of making gas in this city, as this may be helpful to you. Iron cylinders, lined with firebrick, are heated to a white heat with oil burners, after which all drafts are closed and crude oil sprayed upon the lining until evaporation ceases. The vapor or gas then goes to the 'scrubbers,' which are supposed to remove the lamp-black and flying particles of oil carried by the gas. If they did, I would not have to take up your time. Nevertheless, much of the crude oil is carried into the service pipes. In our pressure governor it accumulates so rapidly on the valve and valve-seat that in twenty-four hours after cleaning and polishing, the thermostat goes out of action, the valve sticking to its seat. We have to take it apart at least once in three days to get any results. Do you know of anything that may be applied to these parts that will overcome the trouble by repelling the crude oil? Do you know of any device that can be coupled in the service pipe before the governor and that will act in a manner similar to the baffling-plate in a separator in a steam plant, where flying particles of water by impinging upon the plate are drained out of the steam? We polish the valve and its seat with graphite. If we did not do this, we would get no results at all. The other plant in the city is not using its pressure governor, regulating by clock. I may state that because of

the fact that our pressure governor is absorbing so much of the crude oil, the mercury governor keeps comparatively clean. If the pressure governor were not so valuable a device we would try to do without it. (2) Will you please tell me in detail the process of brazing? I am interested in this particularly because I believe I can make repairs to our distributor screws, which have cavities at a point where the matrices have been touching upon rising between the convolutions. The machine is ten years old and much of the time has been running so that this wear has been increasing. The lift cam was pinned incorrectly at the factory as indicated by trial after upper and lower rails were renewed in the distributor box, a new lift cam put on, and the lift set correctly. Matrices were rising into the screws before the convolutions had advanced sufficiently and were touching back of convolutions. I am quite handy with tools, and believe I can braze in a small section of new metal at the worn places and dress up nicely. What sort of flame would do in brazing small work, such as possibly the larger springs on a linotype? (3) How may one tell when the mold-disk is making proper rise on the right-hand pin? How is the test for .007 of an inch made? (4) How do you justify the statement where the 'operator' is told in your work that the disk locking pins must never be changed in position, as indeed they can not be unless one removes the block dowels, and yet a little farther on he is instructed to move them about until he acquires the same stress on the lug of matrices placed at the ends of elevator jaws? This last matter, about the positioning of the disk locking pins, interests me, because, upon putting new studs and new pins on this machine, after a short time there was considerable wear upon the inner sides of both pins, as though they were too close together; yet they are supposed to be correctly set at the factory. Is there a possibility of another discrepancy here, as there was in the pinning of the matrix lift cam on the distributor screw?"

Answer.—(1) In regard to filtering the gas to remove the free carbon, the following plan is suggested by a linotype machinist who had a similar difficulty. Procure a cylinder or pipe about eighteen inches in length, and from four to six inches in diameter. This pipe should be filled with cotton, loosely packed, to allow the gas to pass through. We understand that it gave good results. Occasionally fresh cotton was put in to take the place of the saturated cotton that was removed. If you try this and it proves successful, we believe it can be modified by attaching two cylinders, one of which could be changed while the other is in use. If the cotton will take up the free oil and carbon, the water in the tank should do so also. The water could be changed easier than the cotton and possibly would be much cheaper. (2) Brazing the distributor screws will not be an easy operation, and probably when you consider the time it will require and the chance of failure, it may be cheaper to have a new screw. However, if you are willing to make a trial, the following details may help you. You will need a gasoline torch or a small blow-pipe and a Bunsen burner for applying the heat. To protect the part of the screw that you will not operate on, you could cover it with wet clay. To make the patch adhere you will have to have the parts reach a red heat. Some brazing compound must be used on the joints with the spelter. It seems rather doubtful that the cam was attached incorrectly at the factory. It may be possible that at least one new cam was applied before you put in the new rails, and if so it may not have been turned correctly with the beginning point of the convolution of the back screw. This seems more plausible than the theory that it was not attached right at the factory. (3) You will know when the

disk makes the proper rise by determining how much play there is between the supporting screw and the mold-disk guide, and between the top of the mold slide and the slideway. To make the first test, back the machine until the mold disk is forward on studs. Observe or measure the space above the supporting screw. To make the test of space above the mold slide, remove the disk from the slide, push back the slide and connect it. Raise the left end of the slide so that the right side touches the slideway. Place a one-half-point copper space between top of slide (beveled part) and slideway. Lift the slide and note if there is any more than a clearance. If the space appears too great adjust by screws beneath gib. (4) In the advice to operators regarding the locking studs, he has no occasion to change them, but if a test were made and he found them out of position, he has a means of correcting them. They do not get out of place from use; some curious person might, while experimenting, change the position of the studs, either by reversing the block or changing them right and left. However, it is a thing that does not often occur. Similar advice is given regarding the distributor bar. It is set right and should be let alone, but if a test shows that it is wrong, it should be put in correct position. In regard to the locking pin wearing on the inside, you may have turned one of the stud blocks around and thus caused the trouble.

Various Adjustments.

An Ohio operator writes: "Will you kindly give me information on the following subjects? (1) Am having trouble with the second elevator. When I adjust it as per instructions in Mechanism of the Linotype, when elevator is down and at transfer point and I adjust it so that small cam roller will not touch the larger one, the elevator will not come back far enough to allow matrices to transfer on to distributor-box bar. If I make the adjustment so that matrices transfer on to distributor-box bar, the elevator will not descend far enough to allow a free transfer of matrices from first to second elevator. (2) What is the proper method of timing distributor screws? (3) On a Model 5 we use six, eight and twelve point. The six-point causes no trouble in distribution, but the capitals of eight and twelve point, especially the eight-point, at times drop most anywhere. We have had this trouble more or less ever since the machine came from the factory a year ago. Lower-case letters give no such trouble. Matrices transfer all right on that machine, and I have used the swage on those which drop in wrong channels, but it does not seem to remedy the trouble. (4) What causes matrices to pull forward from line after cast is made and to get into such position that they stick in first-elevator jaws so that transfer on to second elevator can not be made until the matrix is forced back into line? (5) What is the cause of metal adhering to spacebands at casting point? At times, after a day's run, I find a large amount of metal on bands; then again machine will run for three or four days with no sign of metal on the sleeves. Bands are cleaned every day. Used paste recommended, but that transferred to matrices and caused them to stick in magazine. What is the cause of the trouble? (6) On the Model 5 machine on every line cast there will be a thin sheet of metal which runs almost the entire length of the line, although it is more so on the left-hand than on the right-hand end. Increased the stress of pot-lever spring and later on put on a new one, but that did not help the trouble any. What would you suggest as a remedy?"

Answer.—(1) In order to adjust the second elevator so it will seat properly in both places, you must deepen the

depression in cam No. 6. The part where the roller must clear and does not must be cut away. You can do this with a cold-chisel and hammer, and afterward smooth the cut surface with the end of a file. It is not essential, however, that it be made smooth, as the roller never touches about six inches of the lowest part of this cam. You will have no further trouble after cutting out your cam. (2) In timing back distributor screw, place the peg in back gear into the opening opposite end of short tooth in the gear of front screw. This will give the proper relation between the points of the screw thread of both screws, consequently they will start behind the upper ears of matrices at the same time. The lower screw is timed on old models by placing the point of the thread on right end (from back) in the same relative position as the point of the thread of the upper screw. Make observations when the distributor box is off and back screw is raised. The distributor clutch-shaft may then be placed in position and secured by its screw. If the timing is to be made on machines having pegs set in both upper and lower front screw gears, it is accomplished by placing the two pegs and the hole in the clutch-shaft gear so as to form a small and perfect triangle. By pushing in the clutch-shaft it will bring the gears in proper position; several trials may have to be made before exactness is secured. However, if you do not time them correctly you can not operate the distributor. (3) You should have sent us a matrix that had dropped in the wrong channel, so we could test it and if possible determine the cause of damage to the teeth, for you state you used the swage on the matrix. This would indicate that there was something wrong with the matrix teeth. If you send a matrix, it should be one that has not been placed in a swage. Test speed of driving-pulley and see that it does not exceed sixty-eight revolutions per minute. (4) When the matrices are pulled back (not forward as you state) when the slug is stripped from line by the withdrawal of the mold, the fault may lie in the down-stroke adjustment of the first elevator, or it may be due to a deflected back jaw due to the operator persisting in trying to operate his machine without a jaw-guard. A jaw-guard should be maintained on every machine. The new style jaw-guard (E-632) should be applied where possible. (5) The adhering of metal to the sleeves of the spacebands can usually be traced to some neglect on the part of the operator. If your explanation had been more complete on this point, possibly we could have pointed out the cause. We would suggest that you test the pump-stop adjustment and make sure that there is nothing wrong here. Another point to be watched closely is the stress of the justification-springs; these may or may not be at fault. We are unable to tell from your description. (6) This question we can not answer, owing to its lack of completeness. Will ask you to send a slug or tell us just where on the slug the "thin sheet of metal" is attached. If you can not send a slug with the metal attached, send the "thin sheet" and a slug from which it was detached.

Recent Patents on Composing Machinery.

Spaceband.—P. E. Kent, New York. Filed December 15, 1910. Issued December 10, 1912. No. 1,046,468.

Universally Adjustable Mold.—J. R. Rogers, Brooklyn, N. Y. assignor to Mergenthaler Linotype Company, New York. Filed January 14, 1907. Issued December 10, 1912. No. 1,046,649.

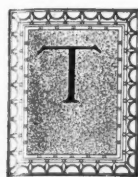
Matrix Assembler Indicator.—W. M. Rapp, Philadelphia, Pa. assignor to Rapp-Wagman Manufacturing Company. Filed August 17, 1910. Issued December 17, 1912. No. 1,047,289.

Linotype Movable Jaw Adjusting Device.—E. L. Holmes, Seattle, Wash. Filed February 23, 1911. Issued December 17, 1912. No. 1,047,412.

Written for THE INLAND PRINTER.

SOLD FOR A DOLLAR — WHAT DID IT COST?

BY R. T. PORTE.



THE following letter was received a short time ago with sample of dodger enclosed, and as the matter is an important one, the letter and job in question are reproduced, with two other resettings, for the purpose of contrasting the prices of production, one setting by a small shop and the other by a large shop.

Editor Inland Printer:

I have been a subscriber and reader of THE INLAND PRINTER for ten years and was particularly interested in the article on the cost of printing a 9 by 12 dodger, by R. T. Porte, in the October number of your paper, as I have been doing considerable of that kind of work, and that it cost anywhere near the sum you stated — or rather Mr. Porte said it did — certainly startled me, as I have been charging a great deal less.

I enclose a sample of a 6 by 9 handbill gotten out by a competitor of mine. I formerly did 250 of these for \$1.25, and thought it was a good price. My competitor must have thought the same thing, as he cut my price 25 cents and now gets out two lots a week for \$1 each.

I felt sorry to lose the business, but since reading the October number I am beginning to feel glad I lost it, but, to be sure, I write you to tell me if I should be sorry or glad. Sincerely,

was published, there might be some criticism passed, and if set from reprint there might be also some criticism, so the writer wrote up two copies in his own handwriting, each as near alike as possible.

One of the copies was handed to a small plant run by two young men doing their own work, but who had an accurate cost system. The job was sent to them as though it was for the picture-show people, with instructions to print "before the first of next week." After they had printed and delivered the job they were naturally surprised to have the writer ask for a record of cost, but with the very best grace in the world they turned to their cost system, and the following is their record of cost:

Stock (minimum charge)	\$0.10
Cutting, 10 minutes, at \$1.....	.17
Hand composition, 1:20, at \$1.20.....	1.60
Make-ready, 15 minutes, at \$0.80.....	.20
Running, 25 minutes, at \$0.80.....	.33
Ink05
Total cost	\$2.45
Profit, 25 per cent.....	.60
Total	\$3.05

SPECIAL PROGRAM
1 Act 2 Songs 3 Pictures
AT THE CASINO
TO-NIGHT

ACT A—Photo Play. Drama
Driven from the Ranch

This story pulsates with vim, vigor and sensationalism. DON'T MISS IT

ACT B—SONG BY MR. REITZ
"GALLAGHER"
The well known Character Singer

ACT C—Photo Play
"ENGLISH STAG HUNTING SCENES"
In this film all classes of society are represented. Well mounted horse men and well trained dogs lead in the field.

ACT D—DU BERRY
Comedy Singing, Dancing and Talking Act

ACT E—PHOTO PLAY, COMEDY
HENPECKED IKE
Henpecked Ike quits home, not liking domestic work.

THE COOL LITTLE SHOW AROUND THE CORNER.
Doors open 7:00. Performance starts 7:15
Admission 5c.

Original job — 250 copies sold for \$1.

Special Program

1 ACT ■ 2 SONGS ■ 3 PICTURES
AT THE CASINO TO NIGHT

Act A. Photo Play. Drama.
"Driven from the Ranch."

This Story Pulsates with Vim, Vigor and Sensationalism. Don't Miss It.

Act B. Song by Mr. Reitz.
"GALLAGHER"
The Well Known Human Character Singer.

Act C. Photo Play.
"English Stag Hunting Scenes."
In this Film all Classes of Society are represented. Well mounted horsemen and well trained dogs lead the field.

Act D. Du Berry.
Comedy Singing, Dancing and Talking Act.

Act E. Photo Play. Comedy.
"Henpecked Ike."
Henpecked Ike quits home, not liking domestic work.

The Cool Little Show Around the Corner.
Doors Open 7:00. Admission 5c. Performance starts 7:15

As set in a small shop — 250 copies cost \$2.45.

A JOB IN THREE ACTS.

The writer of this letter gave me permission to print it, provided, of course, his name is not used, if I would only please answer his question.

That he, and any other printers in a like state of mind, might know the answer, it was thought best to take the whole matter up and publish it.

The original dodger in question is reproduced, to show what it is like, and the difference between it and two others that are also printed.

To find out just what 250 dodgers, like the one sent in, were worth, there was only one thing to do, and that was to have 250 printed in a shop with a cost system. To have written and said that the price should have been so-and-so, without any evidence, would amount to very little. I must be absolutely sure as to the facts, and publish only what I know is a correct price.

I felt that if only one printer did the job and the cost

From this it looks as if our correspondent should feel highly elated over losing the job — but rather sorry for his competitor at working so strenuously to give away \$2.05 to the moving-picture and vaudeville industry. They probably need the money. The job as done by these two young men is reproduced, and it can be plainly seen that it was not set from reprint copy.

In order to be sure as to the cost of the job, the second copy was sent to one of the largest shops in the city having a very carefully kept cost system. To make doubly sure that we would get it right, and have no chance for getting too much time on the job, it was sent over to the shop at 9 o'clock in the morning with instructions to "rush," and have them out by noon, as the show was coming off "to-night," and we positively must have them.

After these instructions, you can imagine the remarks made by the manager when asked to produce his cost

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TO-NIGHT

ACT A.—Photo Play. Drama. DRIVEN FROM THE RANCH. This story pulsates with vim, vigor and sensationalism. Don't miss it.

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ACT D.—DU BARRY. Comedy singing, dancing and talking act.

ACT E.—Photo Play. Comedy. HENPECKED IKE. Henpecked Ike quits home, not liking domestic work.

THE COOL LITTLE SHOW AROUND THE CORNER.
Doors Open 7:00. Performance Starts 7:15
ADMISSION - - 5 C

As set by large shop — 250 copies cost \$2.35.

record, and told why the writer wanted it. I only regret I was not up in shorthand, and have a very poor memory, for some of his sayings at that moment are worthy of being kept. Yes, the job was really done on time—but I had to keep away from that shop for some time.

This, however, has nothing to do with the facts as to the cost of the job, which was a "rush" one, and the record showed as follows:

Paper	\$0.03
Cutting, 10 minutes, at \$1.....	.17
Composition, 1:15, at \$1.20.....	1.50
Lockup, 10 minutes, at \$1.20.....	.20
Make-ready, 15 minutes, at \$0.80.....	.20
Running, 15 minutes, at \$0.80.....	.20
Ink05
<hr/>	
Cost	\$2.35
Profit, 25 per cent.....	.60
<hr/>	
Total	\$2.95

There is only a difference of 10 cents in the price of the job as given by the two shops. The job as set by the large office is reproduced and shows altogether a different treatment; yet the written copy was identical. The two samples are of themselves indications that the plan was fair to all concerned.

The small shop made a minimum charge of 10 cents for stock. This is a very good plan and one that should be carefully followed out. While possibly only 3 cents' worth of stock is used, yet there are tremendous leaks in the matter of stock, and a minimum is advisable.

It took the large shop a little longer to set the job, and it is not quite so well displayed. Possibly it was not used to this class of work, and, being "rush," it was given to the first idle compositor, who set it in a "hurry."

The small shop does considerable of this work, and one of the boys is very good at it. Both jobs are open to criticism as to typography—but we are not going into that. Perhaps one of the students in the I. T. U. Course can reset the dodgers and show how they should look. In fact, all three of the jobs might be better, but comparing the original job with the duplicates, and taking time into account, I believe it took considerable longer to set the original than either of the others—at least a half hour longer. This would add 75 cents to the price that should be gotten for the job.

As in the case of the one thousand 9 by 12 dodgers in the October number, I am quite aware of the fact that this cost looks out of all reason, and I hear right now some printer saying, "Who gets that price?"

"Not very many," I can answer with very much regret. But the fact remains that the prices given here as shown by the cost records are *correct* prices, whether any one gets them or not. I have no defense for the printer with a cost system who does this class of work at a less price; that is a matter for his own conscience. I can truthfully say that the most of the printers with cost systems dodge this class of work, and let the printer without a cost system take it. They know that at the prevailing prices there is absolutely no money in dodgers or handbills—and never has been. More money has been lost on this class of work than on any other, yet for the user it has been a money-maker.

It is rather a coincidence that that which makes money for the customer has almost invariably been a money-losing proposition for the printer.

The correspondent has every reason to congratulate himself on losing the work, and my advice to him would be to put in a cost system and see if a lot more work of the same nature would not be a good thing to lose, too.

Written for THE INLAND PRINTER.

COMPOUNDING.

BY LOUIS HOCHHEIMER.



THE object of this article is not to present any new or ingenious theory on the subject of compounding (word-division by means of hyphens). That has repeatedly been done with abundant learning and commendable industry. Grammarians, lexicographers and other "experts" have laid down sets of rules for our instruction and guidance—and there the matter has ended. No one (including the gifted authors themselves) seems to follow their rules and regulations. Greater diversity of usage obtains in this regard among writers, proofreaders and compositors than in anything else connected with writing and printing. Generally speaking, in this matter of compounding guesswork and caprice seem to hold the place of design and system. No one who has given the least thought and attention to the matter can have failed to perceive this, or to note its ill effect. A few practical suggestions looking to an improvement will here be offered.

In Germany they have a simple method. Irrespective of length or of outward appearance compounds of every kind are almost invariably written solidly as one word. The words brought into apposition to express the compound idea are treated as syllables of the word so formed. Among writers of English, on the other hand, there has been and to a great extent still is an unholy tendency indiscriminately, without rime or reason, to insert the hyphen between the parts of any compound word. The German fashion of almost wholly discarding the hyphen may be adapted to the genius of the *Muttersprache*; but, as for the habit of some writers and compositors in English of littering up their copy with useless hyphens—that sort of thing is not adapted to any language or any kind of writing.

The needless insertion of hyphens must be regarded as a distinct fault in written composition. It detracts from the appearance of the written or printed page, in a measure hinders the reader's ready grasp of the meaning intended to be conveyed and may in some instances obscure that meaning. The use of the hyphen should be governed by the rules applicable to punctuation-marks in general. The sole office and legitimate object of these points or marks is to render the meaning of a literary composition clear to the reader through the perception of the eye. Whatever is superfluous in this regard is an obstacle instead of an aid to ready perception and clear understanding. The entire modern tendency is in the direction of omitting useless punctuation. The matter of compounding should be no exception to ordinary rules.

Compound words may in general be divided into three classes:

1. Those formed by combining primitive words of which each retains, in a measure at least, its separate original meaning.
2. Those similarly formed in which the primitives do not retain this meaning, there being a coalescence in meaning of the several parts, or a nonliteral application of the idea expressed by the separate elements.
3. Words formed by combining a word having a distinct signification with a syllable or particle used merely to modify the sense of the former.

These three classes will, for practical purposes, be designated respectively as "connected" words, "consolidated" words and "derivatives."

To this classification can be added what may be termed occasional compounds, or "associated" words, where, for the sake of expressiveness, normally separate words are combined to give them the force of a single part of speech — for example, up-to-date, never-to-be-forgotten. Such a combination may be wholly arbitrary and original, as in the sentence, "The delegate has prepared a speech with which he hopes to cross-of-gold-and-crown-of-thorns the convention." This class of compounds can at once be disposed of by stating that the several parts must always be united with hyphens.

As to words of the first class above mentioned it may be said that a hyphen should ordinarily be used between the elements composing them, more particularly when each primitive retains its accent. Such are the words attorney-general, deaf-mute, laughter-loving, medico-legal, printing-office, Sabbath-breaking, secretary-treasurer, sewing-machine, tender-hearted.

In compounds composed of *triple elements*, though there may be to a certain extent a coalescence in meaning, or an arbitrary application of the literal idea expressed by the separate elements, the use of the hyphen is ordinarily indicated, especially when the several words retain their original accent, such as man-of-war, mother-in-law.

It is in regard to words classed as "consolidated" that the greatest difficulty of choice between writing continuously and dividing arises. Theoretically the matter can be settled by stating that if the separate elements in reality form *one word*, expressing *one idea* and having but *one accent*, the word should be closed up. In actual practice it is very difficult, if not impossible, to determine in a large percentage of cases when a particular word should be so regarded. The matter of accent, of blending of meanings, of popular usage, of good taste, of effect upon the eye when in print or writing all enter into consideration. No precise directions can be formulated, no authoritative standard set up. Yet something may be done to mend the present chaos and confusion. It can reasonably be claimed, that when the great majority of words of any class or kind, in the practice of lexicographers and the best writers, are written as consolidated, every other word of the same class and kind should follow the analogy. There should be no arbitrary exceptions. *Ne varietur* should be the rule here. Whole groups and classes of words could thus be brought within definite, uniform rules. Such are the following classes of compounds (typical words being given under the various heads).

(1) Words denoting things of the animal or vegetable kind, such as arrowroot, birdseye, blackbird, bloodhound, bulldog, catbird, catfish, dyewood, foxhound, heartsease, jellyfish, ladybird, mockingbird, seagull, sheepdog, skylark, sunflower, swordfish, turtledove, watchdog, whippoorwill, wildcat, wormwood, yellowbird, yellowlegs, zebra-wood.

(2) Those denoting instruments, implements, materials for use, furniture, machinery or parts thereof — for example, armchair, bagpipe, billboard, blueprint, bookmark, brownstone, cashbook, centerboard, clockwork, copperplate, cornerstone, crosspiece, doorstep, drygoods, electroplate, firearms, footboard, gaspipe, gatepost, grip-sack, guidebook, gunmetal, halftone, handbook, ironware, lambskin, lifeboat, milestone, mouthpiece, newspaper, notebook, oilcloth, rowboat, saddlecloth, sailboat, sandstone, schoolbook, scorecard, scrapbook, screwdriver, sealskin, shotgun, showcase, signboard, sketchbook, stagecoach, surfboat, switchboard, textbook, washstand, wastepipe, watchcase, yearbook.

(3) Those denoting things with reference to locality, occupancy or the like, such as bookstore, cloakroom,

clubhouse, coalmine, coalyard, countinghouse, courthouse, darkroom, dockyard, drugstore, glassworks, greenhouse, guardhouse, hothouse, ironfoundry, junkshop, lighthouse, meetinghouse, playground, poolroom, postoffice, racetrack, roundhouse, schoolhouse, statehouse, stateroom, stockyard, waterworks, workshop.

(4) Those referring to persons in respect of occupation, calling or some function or pursuit — for example, barkeeper, billposter, bookbinder, bookkeeper, doorkeeper, floorwalker, gamekeeper, glassblower, gunmaker, harbor-master, horseshoer, jurymen, landowner, lawmaker, news-dealer, officeholder, proofreader, ringleader, saloonkeeper, schoolboy, schoolmaster, stockholder, storekeeper, taxpayer, typewriter, underwriter.

(5) In general, any combination of words expressing a single complex idea and having one primary accent, such as baseball, bullseye, bystander, byword, commonplace, copyright, crossexamine, daylight, daytime, dustproof, earmarks, faroff, figurehead, fireproof, foodstuffs, football, fourfold, fourscore, hallmark, horsepower, indoor, iron-clad, lawsuit, letterhead, lifelong, lifetime, midsummer, millpond, moonlight, nearby, nighttime, northbound, northwest, oatmeal, onlooker, outdoor, outhouse, outlive, pass-word, pathway, payroll, rainfall, rainstorm, rosebush, rosewater, roughshod, roundabout, sandbar, sandhill, sea-board, seagirt, seaside, seaworthy, seedtime, setoff, shop-worn, shorthand, snowdrift, snowflake, so-called, southeast, spellbound, springtime, standby, straightforward, summertime, sunburnt, sunstroke, thickset, thoroughbred, thoroughgoing, thunderstorm, tidewater, trademark, water-course, watermark, waterproof, weekday, widespread, windstorm, worldwide.

(6) Certain more or less arbitrary, fanciful or allit-erative combinations of words and syllables, in common use, accented and treated as single words, such as clap-trap, crackerjack, daredevil, seesaw, singsong, slapjack, telltale, tiptoe, nowadays, welladay, wobegone, workaday.

(7) Words formed by the addition of a mere prefix, suffix or particle — for example, antechamber, anti-slavery, aplenty, copartner, interstate, ladylike, nonexistent, non-performance, nonrepair, subtenant, subtitle, today, tomorrow, tonight, transcontinental, unheardof.

But under certain circumstances the use of the hyphen is indicated in the writing of compounds formed by the addition of a prefix, as where the word following the prefix is a proper noun — for example, pro-Roosevelt, pre-Raphaelite. The hyphen may also be used for clearness or emphasis, as in writing non-ego, pre-convention. Or, it may be inserted as a neat substitute for the dieresis, as in words like co-operate, pre-existing.

In any case, when this is essential to avoid confusion, the syllables of a complex word, regularly written continuously, may be split. Thus, shoemaker is a plain, unhyphenated word; yet, if we wish to speak of a maker of wooden shoes, we must not put him down as a wooden shoemaker, but as a wooden-shoe maker.

The point that I wish to make is, that the constituent parts or syllables of words that form a complete whole, a verbal unit as it were, expressing a single idea, presenting one picture to the mind, pronounced and understood as one word, should not needlessly be broken apart. The hyphen, like any other mark in writing or printing, has its legitimate uses and functions. But the insertion of this particular mark must not be carried to an unreasonable or absurd extent. In, indeed, many instances the elimination of the hyphen as now used (or abused) would be a distinct improvement to the printed page — in point of clearness as well as of neatness.



FLOWERS

The radiance of the starry night,
The glory of the sun,
Distilled are in morning dew
Thy petals to paint on.
From thee the glory of the skies
Reflects in every hue,
And heaven vies with earth in thee
In beauties ever new.

A.H. McQuilkin



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Quads and Spaces Work Up.

(1421) "I write you for information. I am a pressman running a cylinder, and for the past two months, on two or three occasions when a form, eight pages up, was put on the press, I had trouble with the spaces, quads and leads coming up. I could not print more than twenty sheets before they were up again. These spaces are very tight because I have trouble pushing them down. It is generally on a page that has a number of cuts. Is it in the lock-up or the pages?"

Answer.—There is scarcely any doubt but that the fault is with the lock-up of the form or that the plates are mounted on blocks that tilt. Sometimes it is the fault of pressmen in underlaying the blocks, and again in clamping the form on the bed and having the chase spring. We believe that you should consult with the make-up man and see what can be done. When you put the form on, unlock it, then clamp it and plane it down and lock it up again. Then plane down again and see if it is sprung. If it is, it is no use going any further until you get it to lay flat on the bed. If any of the blocks tilt or rock and are not lying flat, it is useless to try and print from such a form.

Enamel Bristol Peels when Printing.

(1422) Submits a number of round-cornered enameled bristol cards, printed in black ink. On some of the cards the printing is normal, while on others the ink has peeled the surface of the card even on light-faced lines. The printer writes in part as follows: "The enclosed samples of translucent bristol cards are to show the trouble I am having. One lot printed all right. The other lot would not print under the best conditions. I changed the ink and the rollers and tried it with light and with heavy impression, but the result was the same. Would like to know the cause of the trouble and a remedy."

Answer.—The peeling of the enamel on the defective cards is likely due to a weak sizing. We tested it by moistening our thumb and placing it on the two cards laid side by side. After holding them under pressure for a short time, we found that the card that showed the peeling gave up part of its enamel, while the card that gave you no trouble in printing retained its enamel. The cards with the weak enamel could have been printed without changing impression or rollers by using a softer ink. In a pinch you could use a small amount of clean news ink and add a trifle of bronze-blue to it. This would tend to enliven the tone of the ink. Half-tone black would be better still. If it developed picking, a few drops of balsam copaiba would soften it.

The Mixing of Inks.

(1417) "What I would like to know is why so much space is given to composition. You only publish one book on presswork and that does not give me completely what I

want—namely, in the mixing of inks, the proper amount of dryer, reducer, varnish or other substance to be added to inks, in exact proportions; also the proper mixture of inks to make different colors. If you can give me this information or tell me where I can get it, I will greatly appreciate it."

Answer.—As a rule, special inks are mixed to order to conform to some set condition or grade of paper. It would be impossible to put formulæ into books covering the various conditions a pressman will meet in the ordinary routine of work. Usually an ink is intended for a general purpose. If you desire to modify an ink to suit some special stock or circumstance, you can hardly expect to find a book having formulæ to suit the numerous varieties of stock and forms. The pressman must use judgment in changing the body of his inks, for he can find no exact directions excepting those covering set conditions. In the matching of colors, no exact directions can be furnished owing to the great difference found in inks. For instance, you have a brown ink you wish to match and you look up formulæ for browns. To make a brown one need only have five parts of red, one part black and one part yellow. The formula is correct for a certain shade of brown, but how close does it match your sample? Very far from matching it, for the reason that possibly your sample contained a different red and may be a different kind of yellow ink, yet both are classed correctly as red and yellow. To match a color the pressman must get experience by practicing. He takes a sample, and, if it is a brown, he knows there is red in it at any rate; there may be black also and possibly yellow or green. He tries a small amount of red and puts in a trifle of black and may be a little yellow and works them together; then with the end of his finger he daubs a little on the same color of paper his sample is on and examines both by daylight. This is continued until a fair approximation is reached. How about mixing a large quantity of such an ink? How will he get it matched perfectly, as in the small amount? He runs chances of not striking it, because of the difficulty of getting exact quantities of each color. Then how will a pressman ever become proficient in this work? Only by practice and by weighing out his colors, where he must be exact to a fine point. If you desire to know some of the foundation facts in regard to color as applied to printing, read "Color and Its Application to Printing," by Andrews. This book treats the mixing of colors and color-matching in a comprehensive manner, and will furnish you a solid basis for studying the problems you have outlined in your letter. A booklet that will interest you is "Ink Secrets," which will be sent to your address free on application to Philip Ruxton, Incorporated, 290 Broadway, New York; also another booklet entitled "Printing Ink Offset and Picking," for which send to Charles Eneu Johnson & Co., 509 South Tenth street,

Philadelphia, Pennsylvania. We have the "American Manual of Presswork," price \$4. This book gives two hundred practical ideas by pressmen, and has over one hundred illustrations. Every pressman should read it. "Color and Its Application to Printing." Forty-seven illustrations. Price \$2.

Flysticks Soil Paper.

(1418) A Canadian pressman writes: "I am working on a drum-cylinder press, bed 50 by 35, which is built for newspaper work. We have but one cylinder, and I am doing all work that comes along on it with good results as far as the printing is concerned. I have no kick on the press. I do a lot of book and plate work on highly enameled stock. I always get good printing results, but the stock gets marked on the delivery. Could you suggest anything that would remedy this. I have tried the star-wheels and experimented in other ways, but with unsatisfactory results. I am quite aware that this press is hardly suitable for this class of work, but as we have only one cylinder I am trying to get away with this trouble as well as I can under the circumstances, hence this letter."

Answer.—We regret that we are unable to offer any suggestion that will remedy the evil permanently. You may obtain some relief by rubbing chalk or magnesia on the flysticks. But, of course, this is a temporary expedient only, for as soon as the material has absorbed enough ink from the preceding sheets it will mark those that follow, so the chalk or magnesia will have to be rubbed on frequently. Use stick chalk or magnesia blocks. The latter are quite cheap. Possibly some of our readers are able to offer suggestions where a rear-delivery press can fly out sheets without marking them.

Labels Offset and Stick Together.

(1419) Submits a section of a label printed on a solid yellow surface in red from a solid plate 6 by 8 inches, with one line of open letters. The inking of the sample is uniform but slightly mottled. Possibly the ink was weakened too much with Japan or other medium. The pressman writes: "I enclose sample of a three-color job, the first color, yellow, being lithographed. The red does not lay smooth on the yellow, and offsets badly, sticks, etc., and if I carry the color light the yellow shows through. Can you tell me how to remedy it? There was plenty of impression on the plate."

Answer.—In work of this character you should first procure a suitable grade from your ink-dealer. He will know the grade best suited to the job and will see that its working qualities are right. You will scarcely have to add even a drier. To accomplish this you should submit to him an impression of the plates and a sample of the paper, and state how many are to be printed. These preliminaries will save you much time and will assure you a more finished job. This class of work should be spread out thinly in racks, for if you print one solid plate upon another you are almost certain to come to grief if you stack the paper, for the weight of less than one hundred sheets will sometimes cause stock to adhere in a solid mass. You should carry much more impression than appeared on the sample.

Oil from Ink Goes Through Paper.

(1450) Submits a sheet of antique cover-paper printed with a solid border, three ems in width, in olive-green ink. There is a stain on the back of the sheet, presumably from oil in the ink. The printer writes: "Enclosed find a sheet printed with mixing white, costing \$1 a pound, combined with fine light olive ink. There was no 'dope' of any kind put in the ink. Why did the var-

nish or the oil go through the paper? Is it the fault of the paper? Please tell us how to overcome the trouble."

Answer.—We wrote that we were unable to tell why the varnish went through the paper, without having a sample of the ink used on the job, and asked for a small quantity of the ink to make a test. Having received no reply to our letter we are under the impression that oil or vaselin may have been introduced into the ink without the printer's knowledge. As the ink referred to is made by a reputable firm and is universally used for tints, we can not see that it is at fault. The trouble is not characteristic of paper, so that element is eliminated from the controversy. In several instances we have known of ink houses and paper-dealers being made to suffer loss owing to the carelessness or inexperience of pressmen in handling inks. We have in mind several disputes in which our opinion was sought to determine, if possible, the cause of the trouble. After exhaustive analysis of the materials submitted, we have found the pressmen at fault with one exception. Carelessness and lack of foresight seemed to have been the ruling factors that contributed to the faulty printing.

What Are the Physical Characteristics of Offset Printing?

(1443) F. E. M. submits six specimens of printing, nearly if not all of which are boxmakers' labels, and writes: "(1) Will you let me know if any of these are lithograph prints? (2) If so, how can you tell them from offset and other printing? (3) Can steel-die printing in two colors be done at one operation? (4) We imprint a line occasionally on the Samoset sample which will fade out in a few weeks so that it is almost illegible. What is the reason for it? (5) What are the principal uses to which transparent white can be put? Is it useful?"

Answer.—(1) Four of the prints are typographic and are produced by the three-color process. The lady's head is a lithograph, the roughened effect being given on a roughing machine after printing. Process printers can tell at arm's length whether a print is typographic or litho. This power of perception is due to mental training, and is highly developed in some individuals. (2) It is not difficult to determine the difference between a typographic and a lithographic impression. The ink dot in typographic printing is invariably spread or squashed out, while in lithographing work it is deposited in a fairly uniform film. The hair-lines in lithographic work, on all but smooth stock, when looked at through a magnifying glass, appear more ragged than those in printed work. The impression-marks may be visible in printing, or vignette half-tones may be ragged; not so in lithographs. The distinguishing marks of offset printing are easier understood by the layman by comparison. Take two known specimens of lithograph work—one from a stone and the other an offset. Fold the sheets across a part of each specimen that exhibits lines or shadows of equal strength. Place the folded parts in contact on a flat surface, and examine under a pocket magnifier. It will be noted that the lines of the offset specimen are sharper, even on bond or linen papers. (3) It is not practical in one operation. (4) We can see no reason for a printed impression fading on the sample you send. Regret you did not enclose one that had faded. Send a specimen sheet to your ink-dealer, enclosing a small quantity of the ink used, and he will advise you how to overcome the trouble. (5) Transparent white is possibly magnesia. It is especially valuable as a tint to print over other colors or black. It is cheap and works smooth.

BY BERNARD DANIELS.

The blank here given is not intended to show the most complete or approved form, but to show how the idea is to be carried out. There may be any number of departments

or subdivisions that the user may consider necessary. We only show a few to illustrate the principle in the hope of inducing the printer to be more accurate in his division of expense items, and causing him to realize that the so-called "overhead" or general expense should contain only those items which are really indivisible, and not be made the dumping-ground of the cost system as the composing-room has been of the mechanical plant.

The adoption of this system of charging everything to the department directly benefited by it will make you feel that your cost system gives you accurate figures of real cost and stiffen your backbone to demand your rights when your customer disputes your price or when the shopping buyer tries to get you to reduce your estimate.

About or Exact.

One of the first things that comes to the surface when one attempts to discuss cost and methods with his fellow printers is the wide difference that seems to exist in their minds as to the degree of exactness required in costkeeping to make it valuable.

There was a time not so long ago when anything "about" or "near" right was considered good enough, and when any method of timekeeping that accounted for all of a man's time was all that was attempted, and it is surprising how many printers still hold to this idea and refuse to consider the division of the work into numerous units and the taking of the time for the units of a particular kind for each job.

For instance, one such recently told an ardent cost-system advocate, who was urging him to install a correct method, that "so long as he got the time a compositor put in on the job and charged it up, that was all that was needed." Composition — that compound operation of many simple ones — was to him a concrete whole which he had no desire to dissect; yet his plant was notably poor in the management of that department, and more picking and more pi were to be found in it than in most plants twice its size. Of course, the whole business was run on the "about" plan, and periodically he was about crazy making arrangements to meet his pay-roll and accounts payable.

Perhaps you, reader, may be in this class or may know some friend who is. Then why not consider the other side of the picture, and be convinced of the fact that to be "exact" is to lay the foundation for prosperity, especially in costkeeping? Get rid of the idea that all exactness means unlimited "red tape" and trouble, and that your hands will not stand for it; for such are not the facts. When the reason for exactness once enters your mind so fully that you can go to your people and tell them that the necessity for exactness is that you may be properly paid by the right person for the work done for him and that you may be enabled to know just where their troubles are in producing the work so that you may be able to remedy them by providing better facilities, you will find that it really costs less to be "exact" than "about."

How can you be exact without cost? That is not what we said; it will cost less to be exact, but you will know what it costs and know it exactly; whereas you do not even know "about" what your careless ways are costing you.

Take the composing-room, for example. You know how much you pay your compositors, proofreaders, distributors, foreman, etc., but do you know just how they employ the time you are paying for? Do you know how much of it is actually productive, or whether that job for Brown & Co. last week could not have been done in less time if you had larger fonts, so that the best compositor and the boy would not have had to spend several hours

hunting sorts and pulling slugs? Didn't do it! Oh yes, they did, and have done it often before and will continue until you decide to become exact and place in your composing-room a list of the various operations that a compositor may have to perform and have him put down the *exact time* he spends on each of the many little operations that enter into a job of composition from the time the copy reaches the composing-room until it is passed along to the pressroom and safely on press.

As we write we have before us a list of some forty items that a compositor may divide his task into and some of which you will not get paid for except indirectly should you keep an exact cost system. For convenience this list is divided into three classes: Those that are chargeable or which the customer must pay for; those that may be caused either through fault in the plant or by caprice of the customer; and those which are merely auxiliary operations and not directly chargeable. That you may see what these are and if possible add to them we give the list as follows:

HAND-COMPOSITION DEPARTMENT.

CHARGEABLE TIME.

Hand composition.
Hand ad. composition.
Customer's alterations — hand.
Make-up.
Press lock-up.
Foundry lock-up.
Registering forms.
Dividing for colors.
Inserting linotype customer's alterations.
Collating or assembling linotype matter.
Collating or assembling monotype matter.
Cutting linotype slugs.
Cutting special material for specific job.
Arranging in alphabetical order.
Preparing index.
Arranging copy and cuts.
Special proofs for customer.
Mounting cuts.
Trimming and squaring cuts.
Caring for live matter.
Packing and boxing customer's cuts.

CHARGEABLE OR NONCHARGEABLE TIME.

Making changes or corrections on press.
Inserting linotype office corrections.
Editing copy — and preparing copy.
Checking ads.
Miscellaneous.

NONCHARGEABLE TIME.

Office corrections.
Changing bad letters.
Changing bad letters or characters on press.
Relocking forms.
Hunting for sorts.
Hunting for lost pages, electros, cuts or other things.
Cutting material for general equipment.
Distribution.
Proofreading.
Holding copy.
Revising.
Proving galleys.
Extra work caused by accident.
Laying cases.

Now, if through an exact time-recording system (not necessarily an expensive clock) you could know just how much time each of these units of operation took in a month in your plant, you would find some method of reducing them to the lowest amount. The nonproductive because every reduction here means money in your pocket; the productive because the greater efficiency gained would enable you to make a profit on those jobs you are now just about splitting even on.

As we have previously stated, the first requisite of the successful cost system is accuracy — exactness — in the

daily time-ticket and as minute a division as possible into the basic units of operation.

But do not let this deter you from starting your cost system, even if you have a small plant, and do not think you can record all the units. Be accurate in what you do record and see that your groups are all productive or all nonproductive items.

In December the Cost and Method department advised you to make a card-index inventory as a basis of your cost

		JOB PRESSES							
Name _____		Clock Time	Press No.	Make ready	Running	Number Impressions	Wash-up Account Customer	Culinary Wash-up	Description Remarks
Date _____									
Job Number and Name									
		7:20							
		7:25							
		7:30							
		7:35							
		7:40							
		7:45							
		7:50							
		7:55							
		8:00							
		8:05							
		8:10							
		8:15							
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		1:25							
		1:30							
		1:35							
		1:4							

AS ALL CHARGES ARE MADE UP FROM TIME TICKETS
WE WANT ACTUAL TIME ON EACH JOB

Reproduction of time-ticket requiring only a pencil line and a few figures to record work done.

system, and now we advise you to provide an exact method of recording your sales of time, for that is what your time-ticket amounts to—a record of sales of time in small units that you buy in bulk.

Upon that inventory will be based a large part of your overhead costs, and upon this time record a considerable part of the manufacturing costs of each job.

Of course you will need a different set of operations and numbers for each department, and if a sufficient number of our readers desire it we will be glad to give such a list.

Meanwhile we reproduce in this column a time-ticket that only requires a pencil line and a few figures to record each unit of work done by the workman.

Estimated Versus Actual Cost.

One of the great advantages of an accurately kept cost system, even though of the simplest form, is the opportunity it gives the proprietor or foreman of a plant to compare his estimated cost of production with the actual and real cost of doing the work.

This is a valuable educational feature that many printers lose sight of, and one which by a little regular attention can be made the means of forming an accurate judgment of average production and values. Every estimator should make it a regular habit to compare the shop records of the work on which he estimates with his preliminary

figures, and where there is a discrepancy to analyze the thing to its lowest unit of detail and find out why he did not estimate more correctly.

Some plants have in use job records that have a place for transcribing the items of the estimate in such a manner that the comparative figures will be in approximate columns; others have their record on charge sheets arranged in similar shape so that comparison is easy; but by far the largest number do not give the matter the attention it should receive and only look up the estimate when the total cost exceeds the estimated price, or so closely approaches it that profit is greatly reduced. This is a grave mistake. Every job going through the plant should be accurately timed in each department and the job-record sheet should show the time estimated, or the price of it at the standard rate; the time actually consumed and its cost at the standard rate; and the actual selling price of that time. This will not take very long if your record sheet is designed for three columns of figures, and the estimate is recorded on the sheet when the order is entered up; the actual time recorded each day as used and the prices carried out by the cost clerk, who can do it in a very short

INDIVIDUAL JOB RECORD										STOCKS	
PRESS WORK										COMPOSING	
BINDERY										MISC.	
FOR										JOB	
DATE BILLED										FOLIO	
PURCHASE ITEMS										COST	
EST										SELL	
HAND COM										QUANTITY ORDERED	
DATE										EMPLOYEE	
ORDER NO.										DATE	
ENGRAVINGS											
ELECTROS											
LABOR ITEMS											
HAND										HRS. @	
OVERTIME											
ALTERATIONS											
OVERTIME										MACHINE COMP	
MACHINE										EMPLOYEE	
OVERTIME										DATE	
CYLINDER											
TUBBERS											
UNIVERSAL											
INK										LBS. @	
HAND										HRS. @	
MACHINE											
PIECERWORK										DELIVERED	
CUTTING										DATE	
BCH										CARTING	
PAKING										DELIVERY	
TOTAL											

Portion of a job-ticket showing columns for cost, estimated price and selling price of each item.

time if provided with a schedule of hour rates and their multiples. The actual selling price will be the only thing that the proprietor or manager will have to enter, as that is the only figure about which there can be any difference of opinion. This thought has been brought out by one of our correspondents who sends a sample of a little memo blank on which he records the estimated and actual cost of each item of each job passing through his plant, but he omits the third, or selling-price column, which would make it complete. His idea is good, but he does not carry it far enough.

Another thing about such a list, it should follow the logical sequence of operation, so that each will come in turn and those related be found together. To illustrate

this we give a portion of a job-ticket containing this feature.

We also give a reduced facsimile of our correspondent's blank, which may be used as a suggestion to those who desire to keep such a list on a separate sheet or in connection with their estimate rather than the final charge.

	Figured Cost	Actual Cost
Hand Composition, 5 hours, at \$1.00	5 00	4 70
Stock, 1/2 doz. 5.00, 2 doz. 12.00	1 20	1 20
Cost of Presswork	1 10	92
No. of impressions on press, 1,000	25	40
Lock-up, Corrections, Make Ready, hrs.	30	20
Cutting, 1/2 hours, at .60	4 00	4 00
Percentage of profit, 25%		
Special inks, lbs., at .10	05	05
Colors of ink used, 1 doz.		
Perforating, No. of 1,000, at .05	40	40
Numbering, 1. to 1,000, dup. exp.	20	20
Gumming, sheets, Cost \$		
Type, rule, etc., purchased		
Special ruling, sheets		
Pasting, glueing or binding		
Cards, hangers or tassels, Color		
Moral insurance, risk on rating	02	02
Padding, 10 pads at .20	20	20
Pad backs, No. 10	04	06
Stereotyping, complete cost		
General insurance	02	02
Press, material and wear		
Expressage, transportation	25	20
Electros, No. of, Cost Customer		
Cuts made, No. of		
Eyeletting, eyelets, hrs.		
Stapling, books, at .07		
Binding, books, at .07		
Collating, sheets, inserts		
Folding, sheets, folds		
Bronzing, sheets, at .07		
Lbs. Bronze, at .07, Sizing, lbs., at .07		
Wrapping, Bundles, 1		
Cases, Crates, Lumber		
Packed in packages of		
Average waste of spoiled stock, \$1.25		
No. of cuts received from customer, 2		
Shipped via, 24, Bundles, cases, crates		
Scoring, punching		
Assembling		
Distribution, 2 hrs.	1 20	1 13
Proof Reading, 20 minutes	25	35
Machine composition, ems, at .07		
Measure, Sug.		
Entered and acknowledged, Jan 12	14 55	14 15

Facsimile of blank showing columns for estimated and actual cost of each item.

The Decimal Subdivision.

Modern civilization has handed down to it a duo-decimal subdivision of units of measurements of distance, time and money that it has found hard work getting away from, though it is gradually accomplishing it and all but one nation has succeeded as far as money is concerned, but we still have our foot of twelve divisions and our day of a double twelve hours, each of sixty minutes or five twelves—or perhaps we should say twelve five-minute periods—to bother us in our efforts to simplify costkeeping. Our clocks are arranged for this and at first it seems impossible to get away from it, but if you will examine closely a time-ticket arranged for this purpose by placing a column of figures down the side or across the top according to which way it is used, as shown on another page, you will readily see how easily you can do the trick and convert the divisions of the hour into decimals, and once you experience the convenience of figuring the decimal parts of the hours and carrying the figure in addition or multiplication you

will not be easily persuaded to go back to the five-minute period. As a unit for a minimum charge or minimum variant the six-minute period is certainly small enough to satisfy any one and accurate to a degree beyond necessity, as even with presswork on a large cylinder at \$3 per hour a variation of 30 cents is surely small enough, and when we come down to the cheap labor, with its 60-cent or 75-cent hour, the six or eight cents difference is almost too small for ordinary work. Try the decimal division of the hour, and talk it up with your fellow printers so that it may become general in the trade and you will be helping to hasten the adaptation of scientific methods to the printing business.

Normal Production.

Many printers have based their expectations as to the amount of product that they ought to get from their machinery upon the fairy stories of the salesmen who quote, in all good faith, the phenomenal production in some plant working on a specialty with help trained to handle it in the least possible time, and when the records of their newly installed cost system show up an average production of possibly two-thirds and perhaps only one-half of the record run shown by the salesman aforesaid they are convinced that there is something wrong about the cost system and are almost ready to stop right there. Then when a second and a third month's report comes down showing the same results they "go for" the man in charge, and want to know why he is not getting the product out of those presses or other machines. Perhaps the foreman will show that the machines are running at about the speed called for, and as fast or faster than the operatives can handle them, and that the fault is not in the shop.

If he is wise in his day and generation, the proprietor or superintendent will then do what he should have done at first: inquire around among the users of the same kind of machines who have cost systems and find that the normal output of those machines is quite a large fraction less than what the glowing tales of the salesmen led him to imagine—imagine—that's the word. The records given were true and could be duplicated under the same conditions, but they were so placed before him that his imagination ran away with him and he did not stop to consider that if such were the daily records they would not be carried around as show pieces, and to ask for the average annual output of the machines in offices similar to his own.

Having gone up in the balloon of imagination he has had a fall and some of his ideas are shattered, but nothing serious. He soon learns that the cost-system figures are true and begins to look for leaks and stops them until he has reached the normal production that can be looked for in a plant like his. Then, and not until then, he has a basis upon which to figure and make prices that are fair to himself and his customer.

More money has been lost by optimistic figuring on abnormal output of men and machines than by any other single error in the printing-office. After your cost system has been in use for six months it will be a guide not only to cost but also to efficiency, and will show just where to make improvements to increase efficiency and raise the normal output, and you should not be satisfied until your production is just a little better than normal both in quantity and quality.

BOKOO GARMENT.

Perfectly tailored—made to meet the demands of fashion—on or off in an instant—only two buttons.—From an ad. in the Illinois Theater Program.



Conference of Photoengravers at Philadelphia.

The Philadelphia Manufacturing Photoengravers' Association has called a conference of the photoengravers of the Middle and South Atlantic States, to take place in Philadelphia, Friday and Saturday, February 7 and 8, for the purpose of getting together to remedy problems confronting the trade, and to endeavor to stop unfair competition and correct the many abuses which hamper the success of the photoengraving business as an industry.

These are matters of vital importance and indications are that this conference will result in lasting benefit to the photoengraving fraternity in general.

New York Master Printers' Association.

The regular monthly meeting of the New York Master Printers' Association was held Thursday evening, January 9, 1913. After the usual order of business, the annual election of officers took place with the following result: President, C. Frank Crawford; vice-president, Paul Overhage; secretary, William Kiesling; treasurer, R. J. Stein. Executive Committee: Charles Edgar (chairman), R. A. Hoffman, J. A. Shufeldt, C. E. Ruckstuhl, W. A. Ogilvie, Walter Knerr, M. J. Pendergast.

During the past year the association provided monthly lectures which have proven to be of great benefit to the membership, and the fact that 170 new members have been added during 1912 proves beyond doubt that the good work is being appreciated by the printing trade in general.

Colorado Pioneer Printers Hold Annual Banquet.

The Colorado Pioneer Printers' Association held its annual banquet on Monday, January 13. It has been its custom to hold this event on the anniversary of Benjamin Franklin's birthday, but as the annual meeting of the State Editorial Association was to be held on the morning of the thirteenth, the printers changed their meeting to the evening of that date and invited the editors to be their guests. About one hundred and sixty of the old-timers and their guests were present and listened to stories of the early days. Letters were read from many who were too far away to attend. Walter Juan Davis, one of the old-timers, was toastmaster. Governor Shafroth was one of the speakers, and after keeping the diners in good humor for some time he portrayed the power of the press, its editorial power in politics, and the power the printer has had on civilization. Governor-elect Elias Ammons, an old-time printer, having worked at the case in Denver during the seventies, sent a message to the meeting as he was unable to be present.

Ben Franklin Club of Chicago.

The January meeting and supper of the Ben Franklin Club of Chicago was held in the Gray Room, Hotel Sherman, January 16. The officers were completely taken by surprise when they found the attendance was considerably in excess of their expectations, necessitating the addition of several tables.

The reading of the annual reports showed the club to be in a flourishing condition in every way. Mr. Miller, the retiring president, installed the new officers and board of directors. W. J. Hartman, so well known to all Ben Franklinites, is again president. The other officers are as

follows: John W. Hastie, vice-president; Julius C. Kirchner, treasurer. Board of directors: J. I. Oswald, T. F. Walton, G. S. Thompson, D. Boyle, J. J. Miller, E. W. Kirchner, E. F. Hamm, M. H. Kendig, J. A. Singler.

The executive board appointed Frank R. Brines as secretary to fill the place of Grant Chandler, resigned. Mr. Brines was formerly engaged in general organization work in Philadelphia.

Following the installation of officers, Alexander Thomson, sales manager of the Champion Coated Paper Company, gave a most interesting and instructive lecture on the "Manufacture of Paper," illustrating his talk with about fifty stereopticon views showing the different stages of papermaking, from the raw product in the mountains to the finished product as it is shipped from the mill.

Seventeenth Annual Meeting of the Buckeye Press Association.

The Seventeenth Annual Mid-Winter Meeting of the Buckeye Press Association will be held at Chillicothe, Ohio, Thursday and Friday, February 27 and 28, 1913.

Thursday afternoon will be devoted to addresses relating to costs in the printing-office, under auspices of the Fifth District Division, Ohio Printers' Federation (Cost Congress).

Thursday evening a complimentary banquet and ball will be tendered to the Association by the Chamber of Commerce, of Chillicothe, in the handsome new assembly hall of the Order of Elks, where the business meetings of the association will also be held. Governor James M. Cox, one of Ohio's successful newspaper publishers, will be one of the speakers at the banquet.

Friday morning will be devoted to visiting the various local business and industrial enterprises of the city. Chillicothe was the first capital of Ohio, and there are many places of historic interest in and about the city to be visited.

The Chamber of Commerce and local publishers and printers are exerting every effort to give all visitors a royal welcome and extend generous hospitality.

Friday afternoon and evening will be devoted to papers, addresses and discussions of subjects of interest to publishers. It may be necessary to extend the meeting over to Saturday, and all members should be prepared to stay at least until Saturday noon.

Every progressive publisher and printer in Ohio should make plans to attend this meeting, as there will be much of interest and profit to each one. Those not members of the association are invited to attend and become members and share in the benefits to be derived from such an organization.

Annual Election of the Philadelphia Club of Printing House Craftsmen.

About one hundred members of the Philadelphia Club of Printing House Craftsmen partook of a most sumptuous dinner at the Continental Hotel, on January 9, 1913. The occasion was the regular monthly meeting and dinner, and also the annual election of officers of the club.

Owing to this being election night, the club did not secure one certain speaker, but instead Mr. Stinson, the retiring president, called upon some of the acknowledged authorities in the various crafts, who are members of the club. Among those called upon were John R. Bevan, who gave an interesting talk on "The Relation of the Engraver to the Printer," calling the attention of the pressman to the necessity of knowing more about plates and their make-up; and also Ralph Ezekiel, of the Feister-Owen

Press, who spoke on "The Relative Value of Speed and Efficiency." Other speakers were Harry Wigo, of the Curtis Publishing Company, and Samuel Shearer, of the Beck Engraving Company.

The secretary's report for the year showed that the club was in a most healthy condition, both financially and numerically. The officers elected for the ensuing year were: President, Halver T. Sorensen; vice-president, Harry Wigo; treasurer, Harry A. Sackett; secretary, Norman E. Hopkins. Board of Governors, Samuel R. Carter, Adam M. Joyce, John R. Bevan, A. D. Lake, George S. Dunkelberger, Wayne S. Shantz.

Mr. Sorensen took the chair and gave a short outline of the work for the coming year saying, "It is my expressed belief that a greater good can be done this year than ever before as there is a closer feeling of harmony and good comradeship throughout the club, and if we had more evenings devoted to the discussion of the difficulties arising, by men who could give their practical solution, as was done this evening, a greater good for all concerned would result."

The meeting was then turned over to the Entertainment Committee, who had prepared a most elaborate program, among the talent being a singer from the Metropolitan Opera Company.

Annual Dinner of Machine Composition Club.

The Machine Composition Club of Chicago deserves more than passing mention for its organization activities. It has been and is one of the most effective employing printers' associations in the country. With a membership of about thirty concerns, weekly luncheons are held throughout the year and are attended, on an average, by about seventy-five per cent of its members. Various questions affecting the welfare of the trade are taken up and earnestly discussed, and many abuses have been done away with, to the lasting benefit of the entire craft.

On Tuesday evening, January 14, the club held its annual election and dinner in the Gray Room of Hotel Sherman, and no more enjoyable or interesting meeting was ever called together by employing printers. The dinner was complimentary to the machine-composition trade, and there were more than fifty in attendance. A feature which added greatly to the pleasure of the occasion was the Intertype Quartette, whose services were donated by the International Typesetting Machine Company. The singing was superb, and the quartette was highly praised by the diners.

The guests of honor were Dr. Howard S. Taylor, representing County Judge Owens; County Attorney Carl R. Chindblom and members of the trade not affiliated with the club. Doctor Taylor and Mr. Chindblom were the chief speakers and assured the assembled printers that so far as it was within their power to bring it about there would be no further necessity for complaints as to the manner of letting public printing contracts. Last year's registration list had been let to a printing broker, and the club made complaint to Judge Owens, who promptly recognized its justice. Doctor Taylor declared that, speaking for the Judge, in the future none but bona-fide printers would do printing for the Board of Election Commissioners, and Mr. Chindblom, while stating that he held no brief for the County Board, assured the printers that the same policy would be effective in that body, declaring that all public printing for Chicago should be done by Chicago printers, and that it was an injustice to the taxpayers to send it out of the city or have it turned over to a broker. A vote of thanks was given the speakers.

Other speakers were W. J. Hartman, John W. Hastie, Henry Allen and William C. Hollister, who spoke encouragingly of the splendid work being accomplished by the Composition Club and other printing-trade organizations.

Preceding the election of officers Secretary Chittick read the minutes of the previous weekly meeting, a feature of which was a poem which had been read at that gathering in honor of a member—Jerry Cox, of the Chicago Typesetting Company—who had recently returned from a wedding-trip. As Mr. Cox had been a confirmed old bachelor, J. I. Oswald, of the Blakely-Oswald Company, believed the event deserved some notice of the club, and presented Mr. Cox with a handsome bouquet of roses, in the name of the organization, reading the following verses which he had composed for the occasion:

HOW TO BE HAPPY, THO' MARRIED.

Dear little Jerry,
Do try to be merry,
Though liberty's gone.
To be happy, tho' wed,
Is a task, it is said.
No! can it be done?

You gave us the slip
'Twixt the cup and the lip,
And thought it was fun.
But we will forgive
If you promise to live
For the girl you have won.

Our love to the Mrs.
We throw her of krs.
A good half a ton.
Take home these fresh flowers
To brighten her hours,
You son-of-a-gun.

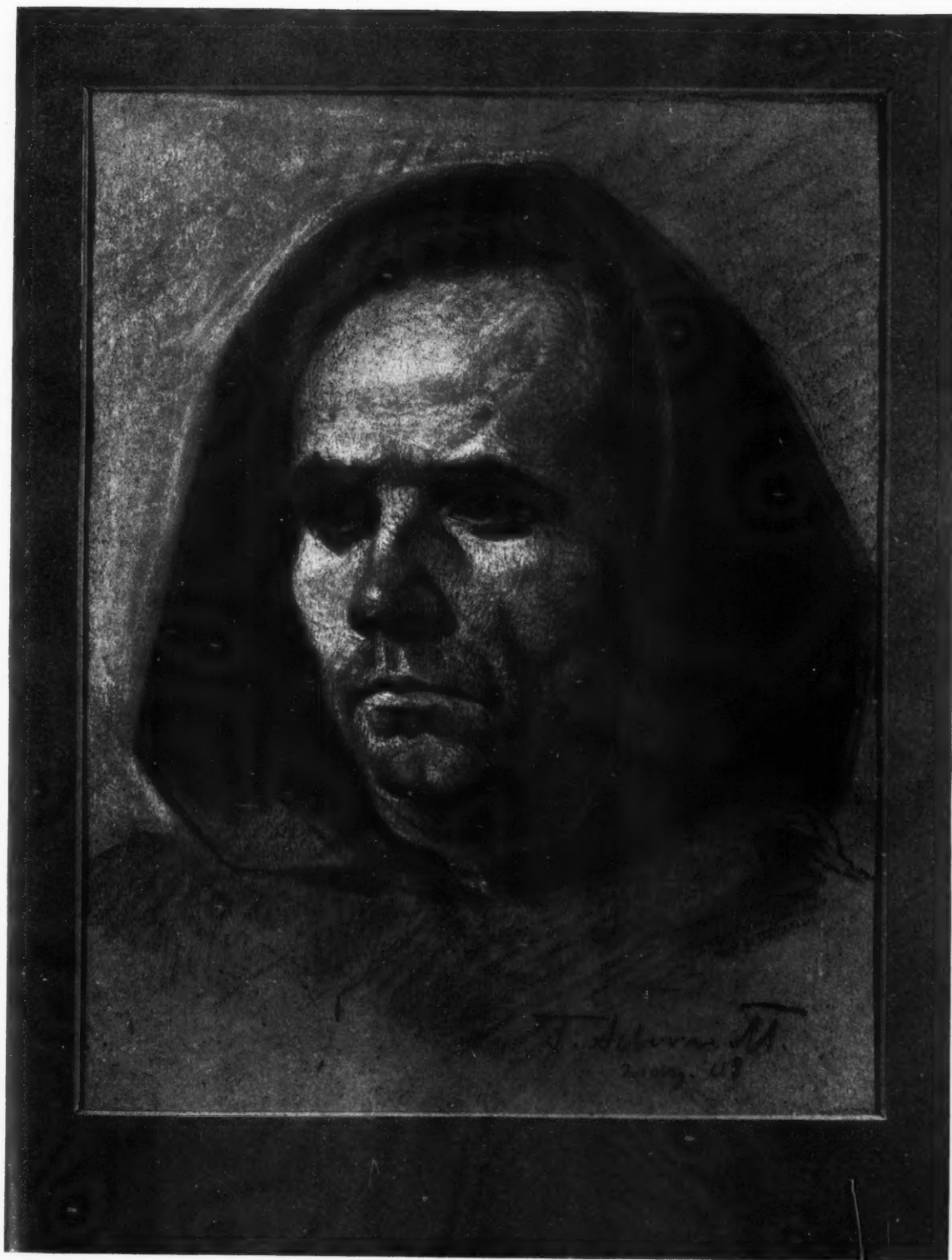
In appreciation of this effort Mr. Oswald was made poet laureate of the club.

President Peterson acquitted himself with distinction as the presiding genius at the dinner and meeting, and in recognition of his ability as a presiding officer, and his fidelity to the cause for which the club stands, he was rewarded with a reelection for another year. Other officers were reelected as follows: Vice-president, D. W. Matthews; treasurer, L. M. Cozzens. As a mark of respect and love, an extraordinary office was created for Mr. Miner, who was made dean of the organization.

Before adjournment a rising vote of thanks was extended to Secretary Chittick and the Intertype Quartette for the splendid program provided.

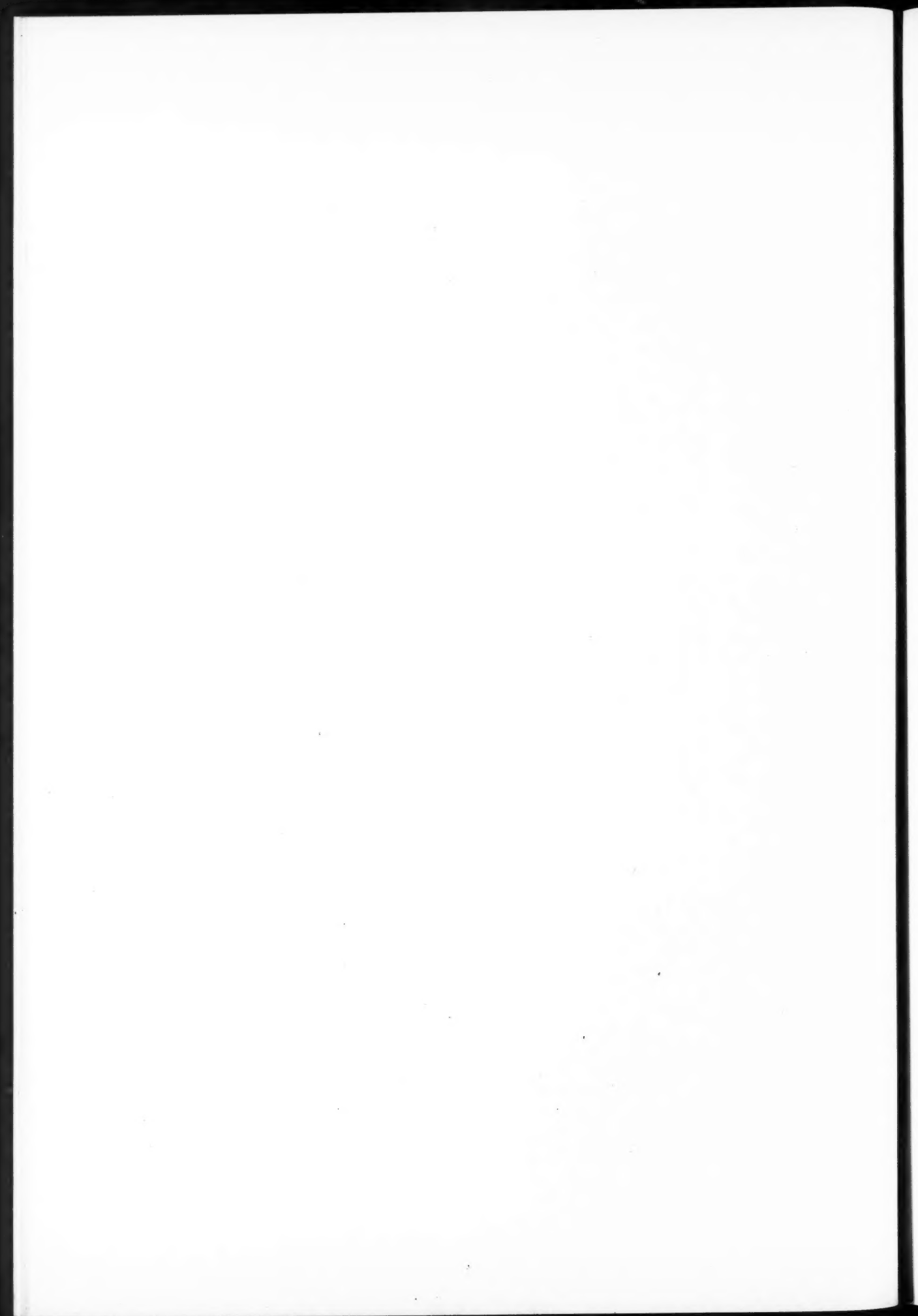
THE QUESTION OF RENT.

I am now frim you renting a place which has got it a rent with \$15 per month, which is enough that I should pay with nine children and a woman, who is the mother of the nine. She is also my wife. I am from you now got it a notice which tells it to me that I shall after and on the first day of November pay it toy you the sum each month thereafter three dollars more the month besides the \$15. I am asking you like a gentlemans how do you think I should do it. A friend of mine is paying for the same kind of a place with a saloon downstairs only \$14, while from my house to a saloon it is two blocks yet. So your place is not such a convenience. I would if you would please give it to me for the same rents like what it is I should say I would never move. Would you please be so kind and answer this letter hoping you will see the same as me, I remane.—*Picked up by B. L. T., Chicago Tribune.*



THE ANCHORET.

From a painting by F. Schmidt, Palette and Chisel Club, Chicago.
Duotone engravings by the Globe Engraving & Electrotype Co., Chicago. Printed by The Henry O. Shepard Company,
632 Sherman street, Chicago.





This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All-around Printer.

(1463) Thorough printer of many years' experience on all classes of work coming into the composing-room, commercial as well as catalogue work and blank-books, knows sizes and grades of paper and other printers' stock thoroughly. Familiar with cost systems and can estimate on work and wait on customers. Can take entire charge of manufacturing department and manage help economically. Married. Total abstainer. Nonunion. Will accept reasonable salary.

Printer Wanted to Take Charge of Job Department.

(1464) Large trade-paper in the East is installing a printing plant of its own and is looking for a job compositor of initiative and originality to take charge of that department. It is their idea to produce only the highest class of printing. The man must know the modern cost system perfectly and be able to install it. He must be able to set the ads., at first. The plant will be entirely new and modern. Inquiry and investigation are solicited.

Superintendent or Manager of Printing Plant.

(1465) First-class printer of over thirty years' practical experience in the printing business in all its branches is seeking an opening as superintendent or manager of a printing plant, or as salesman for some printers' supply house, selling to the printing trade, either machinery, type, paper, ink or anything used by the printer. Owned a job business for ten years, sold to new corporation and took the superintendency of new plant. Holds excellent record as expert printer in State Comptroller's office of New York State. Excellent references.

Well-equipped Printing Plant for Sale.

(1466) In a county-seat town in Illinois, there is for sale a small printing plant, admirably equipped for one or two men. All material at hand necessary for brief and abstract work, of which there is considerable done at present, most of the material in the office having been in use less than one year. Ideal location. College town. Good opening for young man of small means.

Stereotyper and Web Pressman.

(1467) Stereotyper and web pressman of seven years' experience would like a position on a small daily in an eastern town. Good references.

College Graduate Seeks Opening in Publishing Field.

(1468) Young college graduate, twenty-two years of age, of good appearance and possessing excellent habits is trying to obtain a position in some branch of the publish-

ing business. He feels thoroughly qualified to do reporting, understanding modern newspaper methods. Through editing the college paper he obtained much experience in correcting copy, reading proof, make-up work, and possesses a good knowledge of typography, orthography and the rule of punctuation. Has had several years' study in Spanish, French and German, history, sciences, etc. Prefers position in or near New York, but will leave that city, if necessary. Salary a secondary consideration. Twelve dollars a week in New York city. Fifteen dollars elsewhere.

Linotype-machinist Operator and Two-third.

(1469) Young man, twenty-seven years of age, who has just completed a course as a linotype machinist-operator, also a two-third job compositor, and a student of the I. T. U. Course of Instruction in Printing, would like to hear from any printer who can use an ambitious hard worker anxious to advance every day. Able to make ready and feed. Will go anywhere in the United States. Nonunion. Moderate salary.

Folder Operator.

(1470) Young man, twenty-seven years of age, with seven years' bindery experience, would like a position as operator on one or more folding machines. Would also take charge of a bindery doing catalogue, pamphlet and publication work. Willing to do any work around the bindery, such as trimming books, jogging, tabbing, handling stock, etc. Will go anywhere east of the Rockies. Nonunion, but would gladly join the union if could get with a union shop. Good references.

Superintendent Wanted.

(1471) Large printing and binding plant in a large and progressive southern city seeks the services of a superintendent. Employs approximately two hundred people; modern in every way and offers an excellent opportunity for the right man. Company interested in efficiency development, and the man should be broad-minded and modern enough to meet with their ideas as leaders in that industry.

Plant for Sale or Lease.

(1472) Modern printing plant and newspaper in a mining town of five thousand for sale or lease. Only one in the town. Will lease with privilege of buying. Good opportunity.

Seeks Superintendency.

(1473) First-class printer, forty years of age, twenty-five years' experience in the printing business, including estimating and selling printing, would like position as superintendent or salesman with first-class printing-house.

Position for Working Foreman.

(1474) In one of the liveliest and best cities of Indiana there is a position open for a working foreman in composing-room employing three to six men and doing the better classes of commercial printing. Wages to start about \$21 a week, forty-eight hours, with time so arranged that Saturday half-holiday is enjoyed the year around and a vacation on full pay for foremen. Plant modern and material plenty. Lots of good light and fresh air. Union.

Mechanical Superintendent Seeks Location.

(1475) Young man thirty-six years of age would like a position as mechanical superintendent of a large printing plant in New York State, the eastern part preferred. Has been in the employ of some of the best companies in

the country as mechanical man, on the road, building and erecting new machines, overhauling old ones. Familiar with electrotyping. Able to keep in repair any machine employed in a printing establishment, and fully capable of taking entire charge of a mechanical force.

Seeks Position as Proofreader.

(1476) Young woman with several years' experience in teaching, part of the time teaching English, is seeking a change of work and would like to locate in some office where the service of a proofreader or copyholder is required. Just finished a correspondence course in proofreading, with an average of ninety-eight per cent.

Gordon Pressman Wanted in Northwest.

(1477) Exclusive job printer in growing town in the Northwest needs a pressman to look after his two Chandler & Price presses. Splendid opportunity to live in pleasant surroundings and where the climate is ideal.

Job Composer Seeks Change.

(1478) Experienced job and ad. compositor desires a change. Has also had some experience in proofreading. Union.

Manager-superintendent Seeks Position.

(1479) Manager-superintendent desires to form connection with high-class publishing house. Fourteen years of practical and efficient service in all branches of the business. Uses no liquor or tobacco and can deliver the goods. Extensive experience on high-class work, and thoroughly conversant with all modern processes in engraving, printing and advertising design. Can be relied upon to get results and develop efficiency of plant to highest degree. Cost expert and systematic organizer of departments. Would not be averse to taking stock in concern if mutually agreeable.

ENGLISH WORDS THAT FOUGHT FOR RECOGNITION.

In *Harper's* for February, Professor Lounsbury tells some interesting facts in regard to words now in general use which only a century ago were rejected by best authorities.

"Always, indeed, during the history of every tongue, men have insisted on maintaining a firm stand against the entrances into it of new expressions of any sort. In so doing they have honestly believed that they were actuated not by a senseless but by a holy zeal for purity of speech. The strongest sort of opposition has been frequently offered to the recognition of words which it would now seem to us we could hardly do without. The feeling existed in high places. In 1773 the fourth edition of Johnson's dictionary was published. It was the last edition which appeared under his own supervision. Boswell tells us that he in vain urged Johnson to insert *civilization*. This was just then beginning to take the place of *civility* in the sense of being opposed to barbarism. He refused to acknowledge the intruder. *Humiliating* he admitted to be a word frequently used, but he did not know it to be legitimate English—whatever that means. So, though he inserted the noun *humiliation*, the corresponding verb and adjective are not found in his final revised edition. Not long after this time *development* appeared in the title of a book. Its author was sternly informed by one of his reviewers that there was no such word in the language. William Taylor, of Norwich, somewhat renowned for the peculiar words he used in his writings, sent an article to

the *Monthly Review*, in which occurred the verb *rehabilitate*. It was at once struck out by the editor. It was not English, Taylor was informed, and would not have been understood. It may be said in palliation if not defense of this action that it was not until the latter half of the nineteenth century that the word became well known, especially in the sense of whitewashing questionable characters."

OFFICIAL REPORT OF THE AMALGAMATION PLAN OF THE UNITED TYPOTHETÆ AND BEN FRANKLIN CLUBS.

The Joint Committee on Amalgamation representing the United Typothetæ of America and the Ben Franklin Clubs of America, consisting of President A. M. Glosbrenner, First Vice-President George M. Courts, Treasurer A. E. Southworth, W. A. Grant, H. C. Travis, and H. C. Wedekemper, of the United Typothetæ of America, and President W. J. Hartman, First Vice-President Charles Francis, Treasurer R. T. Deacon, G. H. Gardner, Stewart Scott and Ford Wallick, of the Ben Franklin Club of America, met at the Sherman House, Thursday morning, January 9, 1913. George H. Gardner, of Cleveland, was elected chairman, and Henry Allen and Franklin W. Heath acted as secretaries.

After a general discussion lasting until late in the afternoon the following plan for amalgamating the two bodies was agreed upon without dissent, subject to a referendum vote of the members of the two bodies which, if passed upon favorably, to be ratified at the next convention of the United Typothetæ of America, at which time necessary amendments to the constitution will be made to conform to the changes proposed:

First—That the name of the organization shall be THE UNITED TYPOTHETÆ AND FRANKLIN CLUBS OF AMERICA.

Second—That present existing Ben Franklin Clubs and all other printers' organizations be admitted without initiation fee.

Third—That the basis of computing dues, as provided for in the constitution of the United Typothetæ of America, be adopted as the basis upon which the Ben Franklin Clubs and other organizations applying for membership shall pay their dues, the same to date from July 1, 1913.

Fourth—That the present officers of the United Typothetæ of America, with the assistance of the officers of the Ben Franklin Clubs of America, shall continue to conduct the affairs of the organizations until the next convention.

Fifth—That the amalgamation plan as agreed upon by the joint committee shall be sent out for a referendum of both organizations at as early a date as possible, provided it received the approval of the executive committees of both bodies.

In reference to the above THE INLAND PRINTER is glad to state that the consensus of opinion among the members of the executive committees of the United Typothetæ and the Ben Franklin Club is very strongly in favor of the amalgamation as here stated.

THE INSPIRED MAKE-UP MAN.

J. Bruce Evans, the noted evangelist, will open his meetings to-morrow morning at the Baptist church, and will conduct the services both morning and evening and all next week.

The funeral arrangements had not been completed at the hour of going to press.—*Valparaiso, Ind., Messenger.*



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

White Flock for Printing on Felt.

(1426) "Kindly advise me where I can get white flock for printing on felt?"

Answer.—B. F. Drakenfeld & Co., 1613 West Lake street, Chicago, handle white and colored flock.

Facsimile Confederate Money.

In response to our inquiry in the December issue (question No. 1379) we are informed that W. S. Resseguy, Grand Rapids, Michigan, will furnish plates for printing facsimile confederate money for advertising purposes. If preferred, he will furnish the notes, upon which any advertisement may be printed.

Presses for Printing Tickets in the Roll.

Our question (No. 1359) in the December issue has brought the following additional information: Charles Rush, 804 Penn avenue, Pittsburgh, Pa., is the maker of a feeder which, he states, will feed any kind of stock from the roll. This feeder is so designed that it can be easily attached to any Gordon press without alterations. Detailed information may be obtained by addressing Mr. Rush.

Oiled or Waxed Paper.

(1429) "Please furnish us addresses of jobbers and manufacturers handling oiled or waxed paper."

Answer.—Hollingsworth & Whitney Company, 60 India street, Boston, Mass.; Nashua Gummed and Coated Paper Company, Nashua, N. H.; Hammerschlag Manufacturing Company, 232 Greenwich street, N. Y.; Sterling Wax Paper Manufacturing Company, Newark, N. J.; Crystal Paper Company, Middletown, Conn.

Metal Plates.

(1432) "Can you give me the names of firms making metal plates on the order of brass signs for name-plates?"

Answer.—The Etching Company of America, Chicago, are dealers in brass plates, and the Aluminum Sign Company, Kewanee, Wis., in aluminum plates. If you desire the plain aluminum or brass plates write the Aluminum Company of America, 37 West Van Buren street, Chicago, or the Detroit Copper & Brass Rolling Mills, 323 West Lake street, Chicago.

Paste for Mailing-machine.

(1430) "Can you give us a recipe for a good smooth paste to be used in a mailing-machine on newspaper work—one that can be made fresh every day, or, if made in quantity, will not sour nor get too thick or lumpy?"

Answer.—Use the best flour and stir it into cold water. To each bucket of water add one cup of alum. The consistency should be that of thick cream. The cooking can be done in a double boiler, or by simmering live steam into the bucket. This paste when cold can be

reduced to the proper consistency for the machine by adding cold water. It will not spoil in two weeks, nor should it be lumpy if well mixed in the first place.

Brush Lettering.

(1427) "I am desirous of taking a course in brush-lettering, including a thorough study of letters. Can you refer me to a course of this kind?"

Answer.—Charles J. Strong, Detroit School of Lettering, Detroit, Michigan.

Electric Heater for Linotype Machines.

(1424) "Will you please let me know the names and addresses of manufacturers of electric burners for linotype machines? If you can not furnish the names of manufacturers but know the address of a jobber handling this line, will thank you for it."

Answer.—The only electric heater on the market is the "Wicker," made by the Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pennsylvania.

Power Machine for Embossing Envelopes.

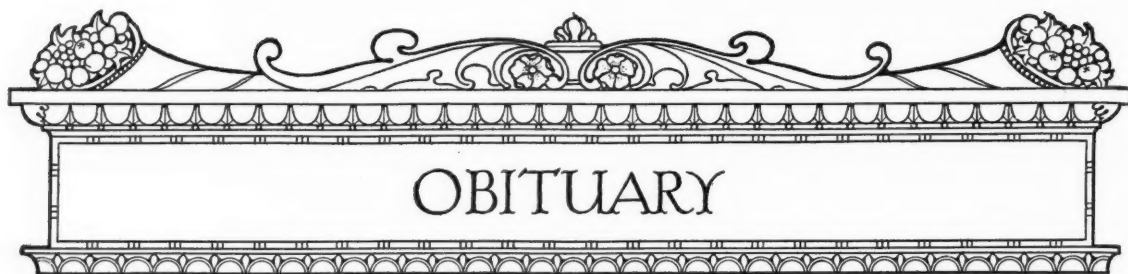
(1433) "We require a machine, run by power, for embossing envelopes. Any information you can give will be appreciated."

Answer.—Seybold Machine Company, Dayton, Ohio; Schuchart & Schutte, 136 Liberty street, New York; H. Hinze, Tribune building, New York; United Printing Machinery Company, Jamaica Station, Boston, Mass.; Louis Dejonge & Co., 71 Duane street, New York; Modern Die & Plate Press Manufacturing Company, Belleville, Ill.; C. R. Carver Company, Twentieth and Clearfield streets, Philadelphia, Pa.; Auto Falcon & Waite Die Press Company, 346 Broadway, New York; A. R. King Manufacturing Company, Kingston, N. Y.

Recipe for Coating Chalk-plates.

(1425) "Can you furnish us with a good recipe for coating chalk-plates? We have lost ours and will appreciate any information you can give."

Answer.—The following have been recommended to us, and we trust may be of value to you: (1) Equal parts of potters' clay and plaster of paris. Add enough water to make a thick mixture and spread on plate. When dry scrape down to desired thickness. Smooth the surface with fine flint paper so it will be suitable for receiving the design. (2) Use prepared chalk and whiting as above. Chalk, one part, and best whiting, two parts. (3) Sulphate of barium, two ounces; French chalk, two ounces; water enough to make thick viscid mass, and a few drops only of silicate of soda. Add the silicate of soda after other ingredients have been thoroughly mixed. Spread on plate and dry slowly, so the mixture will not bubble. Then place in an oven and bake hard. When hard scrape the surface smooth to a proper depth.

**A. G. Mackay.**

A. G. Mackay, president of the J. L. Morrison Company, manufacturer of wire stitchers, died recently in Brooklyn, New York. Mr. Mackay was born in Sutherlandshire, Scotland, in 1835, and in 1854 went to Canada, where he was engaged in the dry-goods business for about thirty years. He came to the United States twenty-five years

**A. G. MACKAY.**

ago to represent the J. L. Morrison Company, and purchased its business in 1892. Mr. Mackay, as an inventor, thought out two interesting devices; one was the duplicate sales slip and the other the wire-stitching machine. The sales slip was invented while Mr. Mackay was in the dry-goods business in Canada in 1872, and the idea is now in general use by merchants all over the country. In 1885 Mr. Mackay invented the wire-stitching machine, a device that has revolutionized binding.

Morris S. Coggsall.

Morris S. Coggsall, of the firm of Hiles & Coggsall, Cleveland, Ohio, died at the Huron Road Hospital, Saturday, January 11, at the age of fifty-nine. Mr. Coggsall was a member of the Chamber of Commerce, the Fellowship Club, the Ben Franklin Club, the Royal League and the Foresters. He is survived by his wife.

Henry S. Potter.

Henry S. Potter died at his home, 50 East Piquette avenue, Detroit, Michigan, Friday, December 27, at the age of eighty-three years. Born in New Haven, Connecticut, he started to learn the printing business at an early age, and while little more than a lad, started the New Haven Register. In the early seventies he settled in Detroit where he built up an extensive business, and was

well known among the printing fraternity as manager of the Potter Printing Company. Surviving him are his wife, one son and two daughters.

Charles Kaufmann.

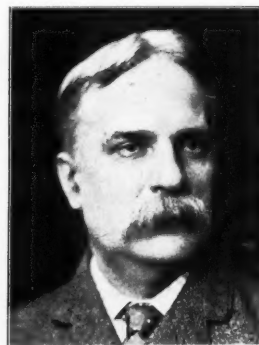
Charles Kaufmann, president of Raphael Tuck & Son Company, and of Kaufman & Strauss, publishers, of New York, died at his home, 25 East Seventy-sixth street, Thursday, January 16. He was born in Cologne, Germany, and came to this country when a young man.

Frank G. Bufford.

Frank G. Bufford died at his residence in Winchester, Massachusetts, Friday, December 27, at the age of seventy-six years. Up to his retirement about a year ago he had for many years been identified with the lithographic and engraving business in Boston. His wife, a daughter and a son survive him.

A. H. Pugh.

A. H. Pugh, president and treasurer of the A. H. Pugh Printing Company, of Cincinnati, Ohio, died at his residence, 1910 Madison road, on Tuesday evening, December 24, following a stroke of apoplexy while at his office during the previous afternoon. Mr. Pugh learned the printing business from the bottom up. His grandfather and father were pioneer printers of Cincinnati and conducted a prosperous business there for many years. After the death of his father, Mr. Pugh took up the work and increased the business till it finally outgrew the old quarters on Walnut street, and the present building on Pike street was erected—a monument to his industry and financial ability. Mr. Pugh was an independent in politics, and for years his firm was annually awarded a contract

**A. H. PUGH.**

by the Board of Elections for printing the ballots. He is said to have mastered every detail in connection with the printing of these ballots so that in all the years he had the contracts no mistakes were made. Mr. Pugh is survived by his wife, son and two daughters.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Jaenecke People Move.

Owing to the steady increase in its business, the Chicago office of the Jaenecke Printing Ink Company found it necessary to seek new and more commodious quarters, and has announced its removal to the Rumley building, at 609-611 South La Salle street.

New Manager of Philadelphia Printers' Board of Trade.

Franklin W. Heath has resigned as secretary of the United Typothetæ of America to accept the position of manager of the Printers' Board of Trade and secretary of the Typothetæ of Philadelphia. This position was formerly held by Chadwick P. Cummings, who has taken an interest in the McLean Publishing Company of Toronto, Ontario.

Opens Another Printing Office.

Charles Allen Clark, of St. Louis, Missouri, who several years ago started the Maple Printery, located in the Kinloch building, has opened a new shop in the Liggett building. James Kelly is the manager of the new shop, and the Maple Printery will continue under the management of Percy Goodenough, who has an interest in the business.

A Portfolio of Covenant Papers.

The Peninsular Paper Company, of Ypsilanti, Michigan, has just issued an unusually attractive portfolio containing an exhibit of Covenant book and cover papers. The portfolio is handsomely gotten up and is printed from special designs in gold and colors. The showing of the paper stocks is excellent, the various grades all having printed upon them designs appropriate to their particular textures.

A Type of Quality.

The Caslon Bold series, originated and made only by the Keystone Type Foundry, is shown on the company's insert in the first section of this issue. It is a type-face unsurpassed for beauty and adaptability, and has been recognized by printers everywhere as a standard of excellence in type-designing. A handsome booklet in colors, "The Caslon Group," will be mailed to any printer on request, and shows this series in combination with other members of the Caslon Group in practical display. A request to the Printing Department, Keystone Type Foundry, Ninth and Spruce streets, Philadelphia, will bring you a copy.

1912 Sets Record for Printing-Ink.

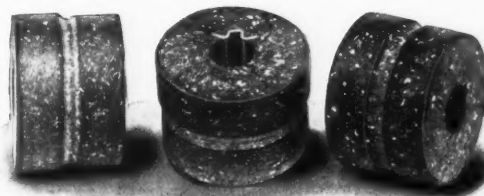
From an article under the above heading, written for the *Chicago Daily Tribune*, by John M. Tuttle, vice-president of Philip Ruxton, Incorporated, we quote the following: "During the year of 1912 there has been manufactured and sold probably more printing-ink than in any one single year since the invention of printing.

The demand for this product has increased by leaps and bounds, due not only to the wonderful increase in circulation of magazines, periodicals, and daily papers but also to the popular demand for manufactured articles packed in individual wrappers or cartons, all of which are printed in more or less elaborate designs."

Mr. Tuttle also states that the ink manufacturers have made great advances during the past year, and are coming to depend more and more upon service and quality than upon price competition.

Talbot Interchangeable Nonsliding Truck Rollers for Platen Presses.

The various expedients that pressmen have adopted to keep the truck rollers on platen presses from sliding, and thus raising all the difficulties that such action implies, will be saved by the new style truck rollers just placed on the market by John W. Talbot, 409 South Clinton street,



Talbot Nonsliding Truck Rollers for Platen Presses.

Chicago. These new-style rollers are made of the same material as car wheels, motor pulleys and the rollers on roller skates—they will not slide—they rotate. They are light, and permit an increase of speed. The keyways are made of cold drawn steel and are practically indestructible. The Talbot rollers are made to meet the requirements of old as well as new rollers. They are noiseless. Circulars will be supplied on request to the manufacturer.

Employees' Relief Association.

A most interesting account of a relief association among the employees of the *New York World* has been received. This organization has been in existence for five years. Originating in the composing-room with a membership of less than 200, for providing relief for members during sickness or disability from accident, it has grown to a membership of 482, including employees of all the other departments, taking in the business-office and circulation department, as well as editors and writers. Shares are issued at 50 cents a week each, and members have the privilege of taking one, two, or three shares, each

share entitling them to \$10 insurance. Thus a member paying 50 cents a week will, if sick or disabled, receive \$10 a week, while a member paying \$1.50 will receive \$30. No member can insure for an amount greater than his salary.

The surplus funds of the organization are loaned to members, a low rate of interest being charged. All business is balanced semiannually and a dividend declared.

Beckett Paper Company's Mills Enlarged.

The increasing demand for high-grade quality in cover-stock indicates that the public is appreciating the value of an adequate presentation of the printed word. A notable instance of the results that follow from first having an A-1 article and then advertising it properly is exhibited in the accompanying illustration of the Beckett Paper Company, at Hamilton, Ohio, showing the mills as recently enlarged by the addition of a third story, an addition made necessary by the rapidly increasing demand for the Buck-eye cover-papers. Mr. Beckett, the president of the company, is justly proud of what has been achieved, and has



Mills of the Beckett Paper Company, at Hamilton, Ohio.

issued an invitation to all who are interested to visit the mills and witness the operation of manufacturing the papers which the advertising of the company and, be it said, the excellent quality of the product has made known so widely.

The educational opportunities which Mr. Beckett offers by this invitation should be obvious, but only those who have had an opportunity to visit a strictly up-to-date paper-mill can appreciate their value.

I. T. U. Has About \$600,000 Invested in Bonds.

The January number of the *Typographical Journal* gives an account of the investment of about \$600,000 of the International Typographical Union funds. This amount has been invested in various bonds, which were passed upon by the attorney for the union before being purchased, every precaution possible being taken to insure against loss by securing the highest class of securities that could be obtained. The attorney made his recommendations after an exhaustive study of the bonds, and an examination of the papers showing the laws under which the issuing of the bonds had been authorized, and the opinions of various attorneys who are bond experts had been passed upon them. In closing his report he compliments the union very highly upon having been able to secure investments that are of such high grade.

The Perfection Metal Feeder and Gas Governor.

No better evidence of the attention printers are paying to making their equipments potential to the highest point of efficiency can be shown than the installation of those auxiliary features which add to the quality and quantity of the product of the staple mechanisms.

Fred C. Grumman, eastern representative of George E. Lee & Co., of Cleveland, manufacturers of the Perfection Metal Feeder and Gas Governor, reports that this device is being received in a very enthusiastic manner by eastern linotype users. He has feeders either installed or on order with most of the larger New York shops. Among the first to place a trial order was J. J. Little & Ives, and they have indorsed it to the extent of completely equipping their battery of twelve machines.

An Interesting Display Sheet.

The Display Sheet of the Kidder Press Company for 1913 is complete and comprehensive, showing views of the special four-color rotary ticket and coupon press; two-color adjustable rotary press; improved model two-color

roll-feed bed and platen press, as well as various other presses manufactured by them, together with several views of their plant. They will be glad to send a copy, on request, to any one interested. Address Gibbs-Brower Company, Agents, 261 Broadway, New York. The past year has been a very successful and prosperous one for the Kidder Press Company.

Plants Increase Capacity.

Announcements of increased capacity, improvements in equipment, and increases of capital stock come from all sections. Among the many received we note the following:

The Peninsular Engraving Company, of Detroit, Michigan, has erected a new fireproof building with the latest improvements, and will install a large amount of new equipment. In designing the building much attention was given to employees, and many conveniences for their welfare have been provided. While producing printing-plates of all kinds, and operating a well-equipped plant for high-grade catalogue and color printing, the company makes a specialty of color-engraving and color-printing.

The Curtis Publishing Company, of Philadelphia, is building a ten-story addition to its plant. This addition, which is to cost \$1,400,000, will occupy the entire frontage on Seventh street from Sansom to Walnut streets, and on Walnut street from the corner east to its present build-

ing. The Curtis Company is publisher of the *Saturday Evening Post*, *Ladies' Home Journal* and other publications. We also note that this company has arranged a series of musicales, to be given on Mondays during the lunch hour, for those of its employees who are lovers of music. The program received shows that only the highest class of music is given. This is another good method of securing the cooperation between employer and employee which is such a great factor in the efficiency of any business organization.

Candidates for Public Printer.

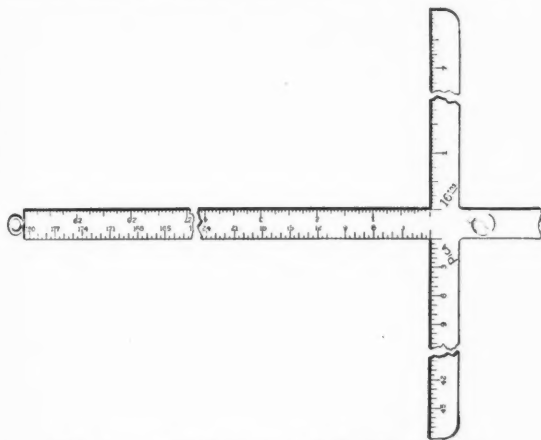
Through our press-clipping service we note the following additions to the candidates for the office of public printer: Ex-Assemblyman Cornelius Ford, of Hoboken, New Jersey, and John F. Mitchell, of Greenfield, Indiana. Mr. Mitchell is editor and owner of the *Hancock County Democrat*, and operates a large printing plant in connection with his newspaper. It is also rumored that Governor Plaisted, of Maine, will be a candidate for the office.

Sells Printing Business to Engage in Aviation.

A. E. Benedict of the A. E. Benedict Printing Company, Binghamton, New York, has sold out his holdings in the company and is to engage in aviation for a few months with his son in Florida. The printing business will be carried on under the old name with the following new officers: David Crocker, president; Earl G. Hinaman, secretary and manager; Judge B. Roger Wales, vice-president. Mr. Hinaman has a broad knowledge of printing, and the business of the company will be increased and carried on more extensively than ever.

A Great Time-saver—The Star All-metal T-square.

Efficiency, which means accuracy and economy of time, is of increasing importance in the trade as it comes more and more under the pressure of competition, not of price alone, but of service. The greatest aids to efficiency are tools of accuracy, and one of the most versatile tools that



The All-metal Star T-square—A Time Saver for Printers.

a printing-office can possess is the Star metal T-square, which has just been placed on the market by the Star Tool Manufacturing Company, of Springfield, Ohio. The square is made of the best quality of steel, and is nickel-plated. The head is 17 inches long and $\frac{1}{2}$ inch wide, and the stem 30 inches long and $\frac{1}{2}$ inch wide. The square is graduated to pica, nonpareil and inches. It is a tool of accuracy, and accuracy at the stone saves many a dollar on the press.

E. P. Archibald Now with Andrews & Lewerth, Inc., New York.

Fifteen years ago E. P. Archibald began his career as a commercial illustrator and photographer in Boston. He was singularly successful, but desiring to delve deeper into the mysteries of printing he secured employment in Buffalo with such institutions as the Matthews-Northrup Works,



E. P. ARCHIBALD.

Formerly of the *Graphic Arts*, now associated with Andrews & Lewerth, Inc., New York.

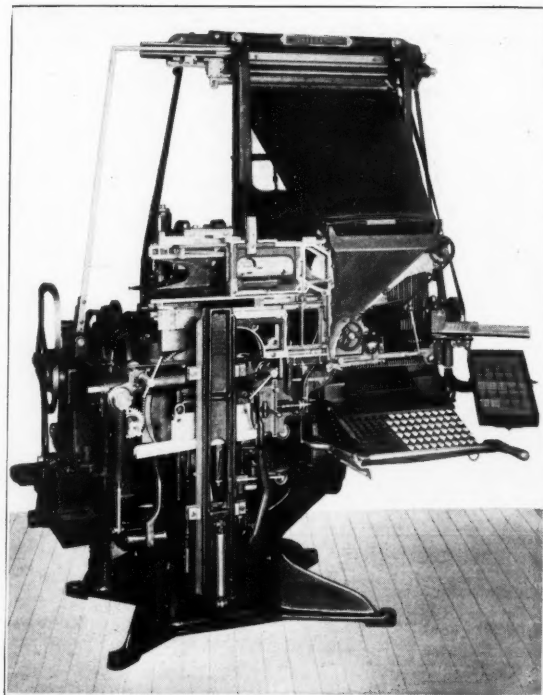
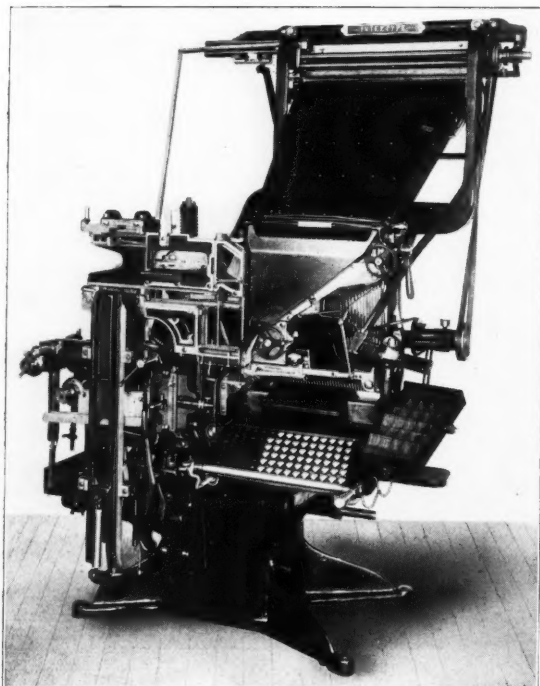
and later with the University Press of Cambridge, and with Henry Lewis Johnson founded the *Graphic Arts*, establishing a high reputation in this connection as a salesman of advertising space and as a writer of advertising copy. He is now with Andrews & Lewerth, Inc., and his addition to the staff of this concern has been deemed of such importance that the president of the company, Daniel Lewerth, has issued an announcement that printers should see, offering as it does a suggestion of unusual effectiveness in announcement form. Address Andrews & Lewerth, Inc., 72 Duane street, New York.

Another Printing Company Insures Employees.

The Sowers Printing Company, of Lebanon, Pennsylvania, presented each of its employees with an alligator leather wallet the day before Christmas. Each wallet contained \$1 for every year the employee had been with the company, and also an accident life-insurance policy for \$2,500 paid up for one year. This policy guarantees different amounts for different accidents and a payment of \$2,500 to the beneficiary in case of loss of life of the one insured. The employees greatly appreciate this action of the company, and will not listen to any talk about "soulless corporations."

California Reduces State Printing Bills.

The State Senate Investigation Committee, appointed in 1911 for the purpose of probing the affairs of the State Printing Office, in taking up the work where it was dropped about a year ago, disclosed the fact that great savings have been made in this department under the administration of Governor Johnson. These savings are due to the introduction of a cost-finding system, competition in bidding for supplies, and a general increase of efficiency in the State Printing Office. Through advanced business methods, an average reduction of forty-two per cent has been made in the cost of text-books alone.



The Intertype Composing Machine.

Readers of THE INLAND PRINTER will be interested in the accompanying illustrations of the new typesetting machine, known as the Intertype, manufactured by the International Typesetting Machine Company, of Brooklyn,

An examination of the machine shows that the Intertype mold is of the Universal pattern, taking a different style of liner than that used by the linotype mold, and the magazine retains verges and pawls similar to the Model 3, so that these parts are not interchangeable with the linotype.

The Intertype has the quick-change magazine feature, similar to the Model 5 linotype, with the exception that the magazine is removed from the rear. There is also a change in the knife-block, which is claimed by the company to be most important in improving the method of trimming slugs. This new knife-block is of the Universal pattern, and it is said that it will trim a slug absolutely true on all sides, once adjusted to a particular size.

The Intertype has another interesting improvement which will appeal to machine operators as a most convenient contrivance. The setting of the left-hand jaw is accomplished by the mere turning of a small hand-clutch until the desired length of line is indicated on a dial. In this connection, it is interesting to note that the face of the slug will always be the same, regardless of the number of spacebands used—that is, no indentation or overhang.

Transpositions, "jumbles," bent ears and distributor stops are some of the annoyances which the builders of the Intertype have given close study, and it is claimed by this company that these have been largely overcome in the new machine's assembling and distributing mechanisms.

The price of the Intertype is \$2,150, and it is claimed that the machine is the equivalent of the improved two-letter Model 5 linotype—and is guaranteed as such.

Matrices and supplies for the linotype machine will also be manufactured, and the company proposes to sell them below present market prices.

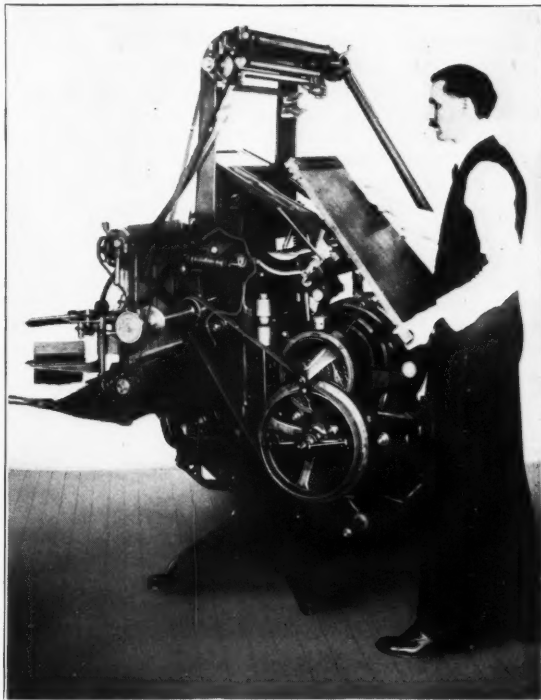
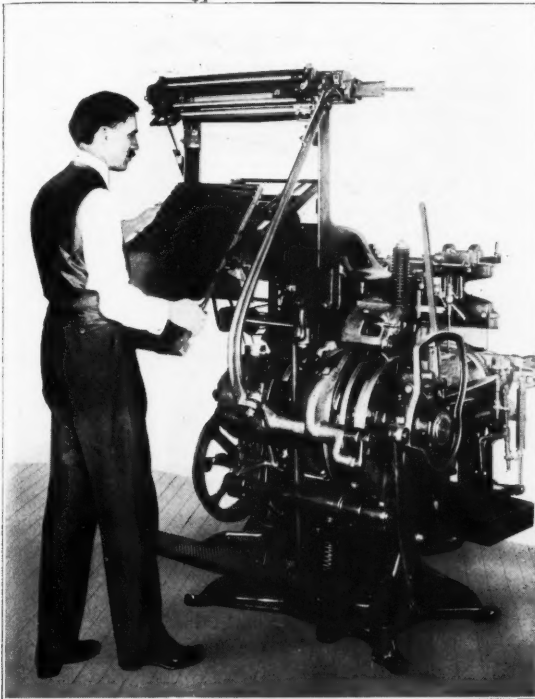
An agency has already been opened in Chicago in the new Rand-McNally building, with Charles D. Montgomery, a long-experienced machinist-operator, well and favorably known in many cities, as manager. For several years Mr. Montgomery was connected with the Linotype Company,



HERMAN RIDDER,

President of the International Typesetting Machine Company.

New York. It will be noted that the Intertype closely resembles the Model 5 Linotype—in fact, a casual observer will have difficulty in distinguishing between them. Most of the parts of the two machines will be interchangeable.



Views Taken at Four Different Angles.

under Col. George E. Lincoln, manager of the Chicago agency. Other agencies have or are being opened in New Orleans and San Francisco. The New Orleans agency is located at 316 Carondelet street, with William D. Cox in charge. Mr. Cox was connected with the Linotype Company just previous to assuming his new position. William B. Goode, still another linotype machinist and salesman, who is well known in the coast country for his knowledge of printing conditions and his ability, is in charge of the San Francisco agency, located at 86 Third street.

Herman Ridder, the head of the new company, will be remembered by a majority of our readers as president of the American Newspaper Publishers' Association for many years. He is the publisher of the New York *Staats-Zeitung* and other German papers, and is a business man of wide influence in the East. His success in the business world has gained for him the confidence that he will be able to place the International Company on a solid foundation and insure the success of the Intertype.

Charles D. Montgomery, Manager.

For the important post of manager of the Chicago agency, President Herman Ridder has chosen Charles D. Montgomery, who for a number of years has held responsible positions with the Mergenthaler Linotype Company, being assistant manager of the New Orleans office at the time of his appointment.

Mr. Montgomery was born in the Ozarks of Missouri, reared on the prairies of Nebraska, adopted by the Commonwealth of Mississippi, and matured in the metropolis of Illinois. He learned his A B C's and the first line of the Constitution from the type-specimen book, and became a disciple of Franklin at the age of ten, starting out in his father's office—the old Bloomington (Neb.) *Guard*. Seven years later he became an editor, subsequently surrendering that honor to become a wanderer, holding positions of high and low degree, visiting all States and most cities, to

say nothing of towns and villages. Under the influence of old Ben Hill, of the St. Joseph (Mo.) *Gazette*, Mr. Montgomery started in on the linotype machine, and continued



CHARLES D. MONTGOMERY,
Manager.

that education north, south, east and west, until he began the study of Mr. Ridder's Intertype.

It was about ten years ago that Mr. Montgomery formed an intimate connection with the linotype, representing the

manufacturers in various cities, including Chicago. He tackled the two hardest problems in the linotype field—the old Model 2 and the Junior machine—making a success of both. He started in with the Linotype Company under that astute Chicago manager, George E. Lincoln, serving as erector, inspector and demonstrator, subsequently entering the sales department. Three years ago he was transferred to the New Orleans agency of the Linotype Company as assistant manager, resigning in September to take his present position.

Energetic, straightforward, honest and a man of undoubted ability, Mr. Montgomery has made hosts of friends throughout the country, and his selection as Chicago manager indicates that Mr. Ridder has made a close study of the strength of the various eligibles.

B. F. Chittick, Office Manager.

In selecting his force for the Chicago territory Manager Montgomery selected Barnard F. Chittick as office manager.

"Barney," as he is known among his familiars, is a Canadian by birth and broke into the printing business by way of the office of the Durham (Ont.) *Review* office in 1882. At that time Durham was close to the borderland



BARNARD F. CHITTICK, Office Manager.

of civilization and the pioneering spirit was running strong in the blood, so after about four years' experience young Chittick and his chum started out to see the world. They experienced the usual fortunes of the wandering "two-thirder"—some small doses of prosperity and large quantities of hard luck. After doing Toronto, Cleveland and other cities in the lake region, Chittick landed in Detroit, while the chum held down a meal-ticket job in a near-by country town. Chittick lost a letter from his pal, which was picked up on the street, sent to a Detroit paper and printed therein as a specimen of good epistolary composition. This dissolved the partnership, as the chum decided to become a newspaper writer, returned to Canada, took a position on a country weekly and is now Editor "Joe" T. Clark, of the Toronto *Star*, which some claim is Canada's greatest paper.

Chittick remained in Detroit, moved to Cincinnati, where he learned to operate a linotype, then to Indianapolis and other cities, finally reaching Chicago. He was in the composing-room of the Western Newspaper Union for eight years, when he accepted a position on THE INLAND PRINTER staff. He was also secretary of the Machine Composition Club, of Chicago, and under his management interest in the organization and attendance at the weekly meetings have reached the maximum point.

Modest and retiring, Mr. Chittick is a man of penetration and of sterling character. That is demonstrated by the action of the Machine Composition Club. Thinking his present position might be incompatible with his retaining the secretaryship he tendered his resignation. It was unanimously rejected with many pleasant assurances of confidence and esteem by members of the club.

Mr. Montgomery is to be congratulated on having secured such a capable and thoroughly honest man as his chief aid, and THE INLAND PRINTER forbears wishing him success, knowing he will command it.

Dan C. Shelley, Department of Sales.

For thirty years practical printer and newspaper man, Dan C. Shelley, well known to printers and publishers in Chicago and the middle West, has resigned as manager of the Chicago office of Walter Scott & Co., pressbuilders, to associate himself with the sales force of the new company.

Mr. Shelley has filled various editorial positions. For nine years he was a member of the editorial staff of the Chicago *Record-Herald*, resigning in 1903 to become Secretary of the Chicago Typothetæ, which office he held for



DAN C. SHELLEY, Sales Department.

two years. He then entered the selling field, and for the past five years represented the Walter Scott Company in Chicago.

Thoroughly acquainted with newspaper and printing requirements and conditions in the central West, and having made for himself a reputation for probity in business, Mr. Shelley should prove a valuable aid in establishing a western trade.

The "Millerizing" of the Miller Saw-Trimmer.

The Miller Saw-Trimmer Company, Alma, Michigan, is well up to the front in the efficiency movement. In thirty days the company has "Millerized" twenty-two States with Miller Saw-Trimmer equipments, a printing-office adjunct that begins earning money just as soon as the power is turned on.

Chicago Branch of the J. L. Morrison Company in New Quarters.

The Chicago branch of the J. L. Morrison Company, Inc., has been moved from the old stand at 534 South Dearborn street, and is now commodiously housed on the ground floor of the new building, 119 West Harrison street. The largely increased space will be utilized in maintaining a complete stock of the company's line of wire-stitching machines and accessories and for demonstration purposes. Mr. Hedley C. Prout is the Chicago representative.

Secretary Allen of the Ben Franklin Club of America Resigns.

Many expressions of sympathy and regret at his resignation have been sent to Secretary Allen, of the Ben Franklin Club of America. Owing to the continued illness of Mrs. Allen it has become necessary that Mr. Allen be in a position where he can be within easier reach and devote more time to his home. Mr. Allen rounded out a full year in the office of secretary. He has always been ready and willing to serve, and has made many friends wherever he went.

A Convincing Catalogue of Perforators and Numbering Machines.

The Universal-Peerless perforators and the "White" paging and numbering machines, manufactured by A. G. Burton's Son, 118 South Clinton street, Chicago, are exploited in a refined catalogue, as convincing as it is refined, which has recently been issued by A. G. Burton's Son. Seeing is believing, and the catalogue gives more space to specimens of the work than to verbiage, and the title "Convincing Specimens from Universal Peerless Perforators and 'White' Paging and Numbering Machines," is well sustained by the contents.

Chicago Offices of Charles Hellmuth Ink Company.

Spaciousness, comfort and convenience, with a very close approximation to elegance, distinguish the new Chicago offices of the Charles Hellmuth Ink Company on the tenth floor of the new Rand-McNally building, corner of Clark and Harrison streets. The company was represented for a number of years at 607 South Clark street, but increasing business and the general advance all along the line in printing affairs in Chicago has brought this western branch of the solid house of Hellmuth up to the front with an *eclat* worthy of the reputation of the business and the goods.

The Cottrell Always a Favorite.

The number of Cottrell New Series Presses sold during the past year is ample evidence that this make of press has lost none of its popularity and that it is all its makers claim for it. In an insert in the first section of this issue good reasons are given why no master printer can afford to overlook the Cottrell when equipping with new cylinder presses, single or two-revolution. C. B. Cottrell & Sons Company has a world-wide reputation for manufacturing printing-presses that embody all the essentials which make for the highest efficiency in presswork. The Keystone Type Foundry, general agent for Cottrell presses, will be

pleased to mail you a booklet of either the single or double revolution presses, on request. Address your requests to the nearest Keystone house in Philadelphia, New York, Chicago, Detroit, Atlanta or San Francisco.

An Unusual Advertising Situation.

With the issuing of the annual-review number of the *Iron Age* a new mark has been set in technical and trade-journal advertising. Notwithstanding the fact that this annual-review number contained 494 pages of advertisements in addition to the 134 pages of reading-matter, it was found necessary, almost a month before the time of going to press, to send out an announcement advising that all available space had been sold and that no more orders would be taken. This, as far as we are aware, constitutes a precedent in this particular advertising field, and the *Iron Age* is to be congratulated upon the success which has attended the getting out of this annual number.

Start Year under New Executive Management.

The Press Printing Company, of Chattanooga, Tennessee, announced a change in its executive management, commencing January 1. C. H. Huston, formerly of the Wheland Company, becoming active president and Z. W. Wheland, secretary. The other officers remain as before; R. P. Purse, treasurer-manager, and Claude Miller, assistant manager. This company is a progressive concern, and a high testimonial of Mr. Huston's executive ability was made in the following paragraph taken from the company's announcement: "To those who know him Mr. Huston's fitness is apparent. To those who do not we beg to say that he is generously endowed with that intelligent energy which perceives and meets a patron's needs, and that our well-earned reputation for taste, accuracy, promptness and consideration will be materially strengthened."

Government Installs New Press for Printing Stamps.

To reduce the number of processes, or operations, in producing a given line of work has been the aim of many an inventor. This, it seems, has been accomplished to a degree, which might almost be called perfection, in a new rotary press installed by the Bureau of Engraving and Printing, for printing postage stamps. The new press, invented by Benjamin R. Stickney, under the direction of Joseph E. Ralph, director of the bureau, is said to eliminate twenty-three processes used in the present method. The roll of paper is enclosed in a sheet-metal cylinder and is fed through a slot in this cylinder, automatically, into the press where it is printed, gummed, dried, perforated and delivered counted either in sheets or rolls one stamp wide for slot machines. The need of such a machine has been realized for some time and many have applied themselves to the work of solving the problem, but it remained for Mr. Stickney to bring it to completion and into actual use. Mr. Stickney is employed by the bureau, and while he has had offers of promotion, has declined in order to devote his attention to the mechanical end of the printing and engraving business.

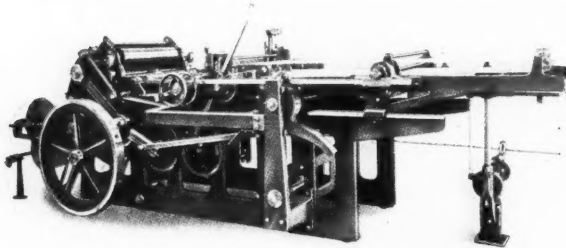
Printing-Machinery Manufacturers Organize Social Club.

About fifty manufacturers and selling agents of printing machinery got together in the Yale Room of the Hotel McAlpin, New York, on January 7, and organized a social club under the name of the "Printers' Machinery Club." Mr. Nelson, president of the American Type Founders Company, was elected temporary president and chairman, and Frank R. Atwood, of the Barnhart Brothers & Spindler Company, secretary, final election of officers

being postponed until the next meeting. This is distinctly a social club, and membership will be extended only to manufacturers and selling agents of actual printing machinery. Meetings are to be held bimonthly in New York.

A Triumph of Principles—the Kidder Press.

Machines are like men in many ways, and one of the most notable ways where this is shown is in the fact that correct principles give them not only enduring but increasing power to meet every emergency or requirement. The concern now owning and still profitably running the first individual Kidder press, built by Mr. Kidder himself in the early seventies, writes to Gibbs-Brower Company, New



A No. 12 Kidder Press, Equipped to Print on Cloth Bag Stock.

York, agents for the Kidder Press Company, of their satisfaction, saying that if printers knew more about the wonderful capabilities of production of the Kidder presses the company would not be able to supply the demand. From cloth bags to minute labels, from burlap to tissue-paper, the principles of the Kidder presses expand to meet every need. What can be done will be disclosed to any one in doubt by writing to the Gibbs-Brower Company, 261 Broadway, New York.

Claim Washing Paper Money Leads to Counterfeits.

A committee from the Washington Plate Printers' Union, which is working against the installation of washing-machines at the Bureau of Engraving and Printing, claims that the washing of bank-notes and bills by the bureau puts the country at the mercy of counterfeiters. The contention is that the washing process fades the seals, discolors the paper and blurs the inks, making counterfeiting easy. They also claim that, as the law declares that money shall be printed "in the highest style of the art," and the cost of printing new bills is less than a cent and a half each, there can be no reason for adopting this, what they term, "penny-wise" policy.

Products of the Hamilton Manufacturing Company.

In the advertising pages of this issue of THE INLAND PRINTER will be found the first of a series of four inserts which will appear for the months of February, March, April and May, exploiting the latest developments of the Hamilton Manufacturing Company, and making special account of the steel furniture which the company has brought to an almost unbelievable point of excellence in design, beauty and durability. The printer's best hours, the hours when he is most alive and free from fatigue, are his working hours. More than half his conscious life is spent in the printing-office, and this fact, in addition to the increased efficiency of well-considered, well-constructed furniture, should inspire every printer to make plans to refurnish the composing-room and give every employee a

greater pleasure in his work, and thus have pleasure and profit at the same time.

The time spent in struggling with clumsy, space-filling, out-of-date furniture is one of those insidious leaks that printers are trying to discover and to stop. The losses from leaks in time on operative machines are sometimes obscure and hard to discover, but the losses from obsolete furniture, the inert equipment, and the necessarily defective arrangement of even these, are more insidious and more constant because more widely distributed. Study this question. Read the Hamilton inserts and plan accordingly.

An Attractive Number.

The *Linotype Bulletin* for December is an unusually attractive and interesting number. It is printed throughout in two colors, each page being surrounded with twelve-point linotype border characters placed between two-point blackface rule, and printed in red and green-black. A number of excellent half-tone and line plates appear, which add to the interest of various articles. As usual the linotyping and presswork are above reproach. A comprehensive index of Volume 8, just completed, is furnished. Much timely and interesting matter is given. Also a display of linotype faces and characters, together with a specimen page of jobwork executed on the linotype machine.

The National Printing, Publishing and Advertising Exposition.

The remarkably comprehensive plans of the organizers of the National Printing, Publishing and Advertising Exposition, under the leadership of the president, Harry A. Cochrane, have obtained the enthusiastic approval and indorsement of nearly every organization in the printing and allied trades.

The exposition, which will open in the new Grand Central Palace, New York, on April 19 and continue to April 26, has secured the active cooperation of officials in the several printers' organizations, and many of which, including the American National Press Association, the Associated Press Association, the Printers' League of America, etc., have arranged to hold their conventions in New York at this date in order to give the delegates and visitors the advantage of the greatest printing-trade exposition the world has ever seen.

F. G. Browne & Co., Publishers.

The advent of F. G. Browne & Co., a new publishing house, is announced in a very handsomely prepared souvenir booklet, a vest-pocket diary containing a surprising quantity of information of interest to writers and others. The cover of green leather is blind-stamped with the firm's monogram and insignia, F. G. B. & Co. and a peacock. Offices have been opened in the Transportation building, Chicago, and the firm is already busy with a spring line of books, the initial list of which shows a most interesting array of subjects and authors. F. G. Browne was for twelve years the head of the publishing department of A. C. McClurg & Co., and Frank L. Howell was for several years a representative on the road and recently in the East for the same company. The new firm will publish a general line of books.

Chicago Printing Crafts Association.

The Chicago Printing Crafts Association held its regular monthly meeting and dinner on Tuesday evening, January 21. This being the night for the annual election

of officers, the regular program was dispensed with and immediately following dinner the meeting proceeded with the election, after which there was a general discussion of matters pertaining to the craft in general. The officers elected for the coming year are as follows: President, A. D. Robrahn; vice-president, F. L. Shank; treasurer, V. C. Guston; secretary, John J. Wynne. Board of Governors: E. R. Richards, John A. Foster, George A. Furneaux, F. S. Wiley, Frank Dermody, Christen Olsen, W. F. Barnard, John J. Gieres, M. J. Whiland, William Goodheart. This association is composed of superintendents and foremen of printing plants, and the discussions held at the regular meetings have been of great value to those interested in increasing the efficiency of their plants.

Motor-generator Set for Electrotypers.

The Hanson & Van Winkle Company, Newark, New Jersey, manufacturer of a large line of dynamos and electrical machinery, has constructed a motor-generator set that is of especial value to the electrotypewriter. Among the points of excellency that will commend it to the progressive electrotypewriter are rapid depositing of metal, self-exciting or separately excited, low temperature rises, economy of operating and simplicity of construction. The increase in efficiency of the motor-generator over a belt-driven dynamo is apparent. There can be no question about the general situations as to output, sanitary conditions, efficiency and economy of operation. For the electrotypewriter this make of motor-generator set is the last word. The Hanson & Van Winkle Company also makes belt-driven generators, depositing tanks, copper or nickel elliptic anodes. Electrotypewriters are invited to bring their depositing troubles to the company's notice; it will be pleased to furnish expert advice. Bulletins will be sent on request.

History of "Big Six."

Few, if any, trade unions can share with New York Typographical Union the distinction of having its history written by a state official and published as a departmental document. This probably unique volume contains in all 736 pages and is issued as Part 1 of the annual report of the New York Bureau of Labor Statistics for 1911, by George A. Stevens, senior statistician, and is entitled "New York Typographical Union, No. 6: Study of a Modern Trade Union and Its Predecessors."

The subject-matter indicated by the title is preceded by a sketchy history of the beginning of labor organization generally in New York city, followed by historical reviews of the six labor protective associations of New York printers that were organized, lived a fitful life and died before the present union had an existence. There is a complete account of the ups and downs of Big Six, but there are also short excursions into other subjects, such as "Inception of the Chapel," "Union Printers Who Attained Distinction," and so on. Scattered throughout the book are seventeen illustrations in which the union's first president—Horace Greeley—appears more than once. The frontispiece shows the New York *Tribune* staff of the early fifties of the last century in which Greeley is the centerpiece, and among those flanking him are Bayard Taylor and Charles A. Dana. In the roll of illustrious union printers Mr. Stevens includes Thurlow Weed, who at one time wielded vast political power and enjoyed the sobriquet of "The Warwick of America." The book is indispensable to those who would have anything like a complete printers' library, and it is a deep well of information for the sociologist and student of economics.

A TIGER'S HEAD IN VENEER.

A curiosity which aroused much interest in Boston some months ago is a portrait of a tiger in the natural markings of veneer, which was displayed in the window of the Derby Desk Company. The find, or discovery, is credited to W. F. Wholey, of the sales force of that company. Mr. Wholey



Portrait of a Tiger in the Natural Markings of Veneer.
Courtesy The Furniture Manufacturer and Artisan.

has been with the concern a number of years and started in to learn the business "from the ground up." While in the factory he caught sight of one piece of veneer which showed one-half of a tiger's head. It was a long search to find the duplicate; in fact, the perfectly symmetrical veneer could not be found, but a near-duplicate was discovered and the two pieces were mounted, finished and placed in the window, where it attracted much attention as a freak of nature.

PILING IT ON.

Among many other things it is alleged that the defendant had an unruly temper, and that she subjected the plaintiff to cruel and inhuman treatment, on several occasions attempting to take his life, and also making threats to execute him.—*Wabash Plain Dealer*.

A GLASS ONE, OBVIOUSLY.

Afar, through a narrow cleft in the gray westward hills, the explorer's eye leaped out over a bottomless gulf.—*Saturday Evening Post*.

"MARVELOUS, HOLMES."

"They were little foreigners mostly, except the two young McNulty's. They were Irish."—*Saturday Evening Post*.

THE INLAND PRINTER WANT ADVERTISEMENTS

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 50.

FEBRUARY, 1913.

No. 5.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 Cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

POLGAR JENO, Rakociut 69, Budapest VIII, Austria.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed. We can not send copies free to classified advertisers.

BOOKS.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body type, and the nearest approximate weight of metal per 1,000 ems, if set by linotype or monotype machine. Price, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of books, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6½ by 10 inches, cloth, \$1.00. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING.—A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, \$2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ACCOUNTING SYSTEM FOR PRINTERS—A book for the printer with a cost system, or intending to install one; investment and expense accounts arranged accordingly. Labor-saving short cuts shown. \$2.50 postpaid. WALTER JOHNSON, 643 Hill st., Louisville, Ky.

ESTIMATE INK CORRECTLY—Send for "Printers' Ink Scale" (chromatic); shows quantity of ink required for jobs, full instructions. Price, 25 cents. W. E. RADTKE, 121 Oklahoma av., Milwaukee, Wis.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. \$1 by mail. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

ASTRA ESTABLISHMENTS.—Importation-exportation, 182 rue Lafayette, Paris, France. Our house takes charge of the purchasing of all merchandise on commission and at the lowest prices; indicates the best sources for purchasing; procures for agents the representation of commercial firms; examines and finances the launching of good products and the exploitation of new inventions.

LA RECLAME UNIVERSELLE

Advertising Agency and sister house of the "Astra Establishments," 182 rue Lafayette, Paris, France. Studies, advises and places all kinds of advertising in France and abroad; furnishes the addresses of all branches and categories, customers, tradesmen, agents and depositaries (or consignees); organizes the sale of all products in the French and foreign markets; write us at once.

GERMAN INCORPORATED COMPANY takes agency or the manufacture of American patented or other machines and apparatus for the European market. DEUTSCHE MASCHINEN & PAPIER INDUSTRIE WERKE, 98-95 Leitzener Strasse, Leipzig, Germany.

FOR SALE—Desirable job-printing business connected with successful newspaper; can continue business in newspaper building as at present and enjoy prestige; fine opportunity at reasonable terms. B 136.

PRINTER-SALESMAN seeking own plant can make investment, taking charge paying job department daily; business statewide, waiting for good man to continue growth; newspaper owner hasn't time. B 163.

FOR SALE—Patent for the linotype; device for maintaining an unfluctuating predetermined temperature of the molten metal. Apply DEAN, care Hope Farmer, 536 Hastings st., Vancouver, B. C.

FOR SALE—A thoroughly organized and money-making printing business in Texas. M 928.

WETTER

IN A CLASS BY ITSELF

NUMBERING MACHINES

SOLD AT RIGHT PRICES

All Type Founders and Dealers

Wetter Numbering Machine Company
335 Classon Avenue, Brooklyn, New York, U. S. A.

ENGRAVING METHODS.

MAKE YOUR OWN CUTS—By my photoengraving process any printer can automatically copy pictures from newspapers, drawings, catalogues, and make zinc printing-plates; purely mechanical, no drawing; complete working instructions, \$1. H. CANFIELD, 437 East Woodlawn, Germantown, Philadelphia.

FOR SALE.

LIST OF PRINTING MACHINERY FOR SALE.

All the following machinery is guaranteed to be in good running condition.

FOLDERS AND FEEDERS.

	PRICE NEW.	OUR PRICE.
1—12 by 16 in. to 32 by 44 in. Dexter Jobber, 4 fold, Serial 4591, with Dexter Feeder.....	\$2,300	\$1,150
1—12 by 16 in. to 32 by 44 in. Dexter, 3 folds parallel, Serial 4495, with Dexter Feeder.....	2,300	1,150
1—No. 2 Automatic Paper Folding Machine for circular letters, Serial 538, A. B. Diek & Co.....	165	100
2—Dexter Feeders for attachment to 68 in. Miehle Presses, each.....	1,450	450
CUTTERS, TRIMMERS, ETC.		
1—38 in. Holyoke Power Paper-cutter, Serial 1664.....	775	387
1—32-in. Seybold Duplex Trimmer No. 53, with 2 sets 32-in. knives.....	1,000	250
1—Latham Power Corner Cutter, Serial 387.....	150	90
1—Power Looping Machine, Ward & McLean.....	1,100	550
5—Monitor No. 2½ R. Wire Stitchers, Latham Machinery Company, each.....	175	105
1—72-in. Seybold Automatic Knife Grinder.....	500	250
1—Reliance Washington Hand Press, 12½ by 18½-in. bed.....	140	84
34—(More or less) Chases, varying in size from 17 by 22 in. up to 60-in. mostly highest grade electric-welded steel chases of best manufacture, 50 per cent off factory price.		
30 Dozen—(More or less) No. 2 Hempel Quoins, good as new, at \$1.25 per dozen.		
Miscellaneous lot other quoins.		
1—Miller Inclined Truck.....	125	75
Great number of skids and boards for piling paper.		

ATOZ PRINTING COMPANY,
1575 Old Colony Bldg., Chicago.

'Phone Harrison 372.

BOOKBINDERS' MACHINERY—Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on name-plate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

FOR SALE—Two ruling machines, 32 and 36 inch cloth, with strikers attached; in very good condition; price, \$125 and \$150 f.o.b. Lockport, N. Y.; also 1 Boston Wire Stitcher No. 3, in first-class condition; price, \$130 f.o.b. Lockport, N. Y. Write for further information. A. J. LAUX & CO., Lockport, N. Y.

LINOTYPE—Canadian Model No. 3 with extra magazine, two molds, four fonts of two-letter matrices and extra sorts. **MONOLINE**—equipped with two molds, one font matrices, very late model, good condition. **IMPERIAL PUBLISHING CO., Ltd.**, Halifax, N. S., Canada.

FOR SALE—28-inch Burton Rotary Perforator, in good order, \$100; 30-inch National Perforator, practically new, \$250; 26 by 55 Lion Reliance Heavy proof press, \$175. **WANNER MACHINERY COMPANY**, 703 S. Dearborn st., Chicago, Ill.

FOR SALE—One Hoole Rotary check end-name printing machine, good as new, but slightly used, at half price \$150. **C. F. HOECKEL B. B. & LITHO COMPANY**, Denver, Colo.

LINO-TYPEWRITER—The typewriter "built like a linotype"; price reasonable; easy terms; agents wanted. **BUCKNER LINO-TYPEWRITER COMPANY** (est. 1908) Berkeley, Cal.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. **JOSEPH E. SMYTH**, 634 Federal st., Chicago.

FOR SALE—One Model No. 4 Linotype, No. 11237, complete with motor, Rogers attachment and mold; also three fonts of matrices. **JACKSON & BELL**, Wilmington, N. C.

FOR SALE—Two Model 3 Canadian Linotypes, with very complete assortment matrices; plant in excellent condition. **BARNES & CO.**, St. John, N. B., Canada.

FOR SALE CHEAP—Complete \$110 Excelsior Job Outfit; for full particulars, address **J. A. CAUFMAN**, Route 3, Chambersburg, Pa.

FOR SALE CHEAP—Sheridan Perfect Gem 30-in. cutter. **H. LAN-DAUER & CO.**, 8th floor, 125 S. Market st., Chicago.

FOR SALE—One Canadian Linotype, No. M-3204, in good condition; **SYDNEY POST PUBLISHING CO.**, Sydney, N. S.

FOR SALE—N. R. typecaster. **J. J. WITT**, Marshall, Mo.

HELP WANTED.

Bookbinders.

WANTED—First-class bookbinder for large plant in the Middle West; must be capable of taking charge as sub-foreman in large forwarding department and must thoroughly understand modern bookbinding machinery such as is used in the forwarding and covering of large runs of edition work; must be no older than 45 years of age, strictly non-union, and have nothing in common with any trade union; must also be of very temperate habits; no other need apply; references will be required. B 150.

Manager.

ESTABLISHED NATIONAL MAGAZINE wants business manager; good salary for thoroughly experienced, capable man. B 144.

Pressmen.

GORDON PRESSMAN WANTED—Small job office in Northwest; two C. P. presses; growing town of 6,000; ideal climate. B 920.

WANTED—Assistant Harris pressman, experienced on 15 by 18 two-color automatic; no other need apply; steady work day or night. **M. M. ROTHSCHILD, INC.**, 111 S. Dearborn st., Chicago, Ill.

Proofreaders.

WANTED—A high-grade proofreader, thoroughly familiar with book-work; one competent to prepare copy for the compositor and accurately carry the work through to its completion; only one accustomed to scientific, technical and medical publications will be considered; good position for an able man; steady work and good pay; large eastern publishing and printing house; address stating length of experience, kind of work engaged upon, and salary desired; all communications will be considered strictly confidential. B 148.

Salesmen.

WANTED—By southern concern, bank and supply salesman to cover southern State; high-class proposition to right man. B 164.

INSTRUCTION.

A **BEGINNER** on the Mergenthaler will find the **THALER KEYBOARD** invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want—No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. **THALER KEYBOARD COMPANY**, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, \$5.

SITUATIONS WANTED.

Bookbinders.

BINDERY FOREMAN, thoroughly familiar with the different classes of work in all branches, and of first-class mechanical and executive ability, wants position; any part of the United States. B 165.

BOOKBINDER—All-around, successful as foreman; open for position. B 158.

Foremen.

A **SUCCESSFUL** managing and superintending printer, who understands estimating and can systematize your shop, wants position with some good firm in the Middle West or West; reliable references; state conditions in full in first letter. **A. R.**, 100 Monticello road, Jamaica Plains, Mass., Suite 2.

MANAGER who has successfully conducted large plant turning out all classes high-grade work, including catalogue, loose-leaf forms and blank-books, desires to make change about February 15; good estimator, executive and knows paper stocks; finest references. B 152.

"A well-managed composing-room means a profit-paying plant."—**SUPERINTENDENT**, with practical ideas of composing-room efficiency, wants to locate in small mid-west city; capable executive, systematizer, estimator, designer; 20 years' experience; salary, \$35. B 923.

PRINTING SUPERINTENDENT OR MANAGER desires position in eastern publishing house, can estimate; book make-up, stonework or foremanship of composing-room considered, references. Address, **FOREMAN**, Journal, Monticello, Mo.

SITUATION WANTED—Young man, 28, successful as manager, who thoroughly understands all kinds of job printing, also estimating, as well as purchasing of stock and equipment, wants position; reliable; single. B 167.

MEISEL

Printing Press Mfg. Co., 944 to 948
Dorchester Avenue, Boston, Mass.

Presses for Printing one or both sides of the web in one or
more colors for roll or sheet products,
flat or folded. Ticket Presses. Salesbook Presses. All sizes Rotary Presses.

Pressmen.

SUPERINTENDENT OF PRESSROOM AND GENERAL MANAGER seeks position in the West, coast preferred; wishes to connect with a house of the highest standard; can furnish references as one of the country's leading men of quality; with a thorough business experience in all branches of the trade, chiefly on high-grade color-work. A 146

PRESSMAN—First-class on Universal or platen presses, used to drum cylinders, pony Optimus, Campbell, process embossing, etc.; no cigarette or spittoon fiend; situation California, Oregon or Washington; 20 years' experience; union man. Address PRINTER, Box 292, Hanford, Cal.

POSITION WANTED by experienced pressman as foreman of pressroom in office doing high-grade work only; must be in or near Chicago; will only consider office having first-class machinery and equipment, and handling high-grade work. B 160.

PRESSROOM FOREMAN—Young man having charge of plant—18 cylinders—doing high-grade magazine and process work, would like a change to medium-sized plant as working foreman, where hard work would be appreciated. B 157.

UNIVERSAL GORDON PRESSMAN, good all-around man, at present employed in New York, desires change to smaller city; Middle West preferred. Address PRESSMAN, 234 West 14th st., New York city.

SITUATION WANTED as pressman, A-1 cylinder and platen; 10 years' experience on high-grade work; can operate Cross feeder; union; best references; address G. W. MARSH, 720 S. Evans st., Bloomington, Ill.

CYLINDER PRESSMAN—Young man employed as foreman in medium-sized pressroom wishes to make change; will go anywhere, where permanent job is assured; married, nonunion, sober. B 145.

WANTED—Situation as platen and cylinder pressman, half-tone, commercial and some colorwork; steady; married, union; particulars in first letter. B 161.

BUSINESS DIRECTORY.**Advertising Blotters.**

BLOTTER ADVERTISING is a paying proposition if you put out something attractive, and possessing originality and snap; we furnish a unique three-color cut service and copy for blotters which will bring you business; price, \$2 per month; send for samples; a signature cut free with a six months' order. WM. J. PLATT & CO., Bridgeport, Conn. 4f

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plates, strong wording and complete "layout"—new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-13

Casemaking and Embossing.

SHEPARD, THE H. O., CO., 632 Sherman st., Chicago. Write for estimates. 1-14

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases for job and cylinder presses. 7-13

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE COMPANY, THE, 116 Nassau st., New York; 610 Federal st., Chicago; Mermod-Jaccard bldg., St. Louis, Mo. Satin-finish plates. 6-13

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-13

Electrotypers and Stereotypers.

H. F. McCAFFERTY CO., nickeltyping and fine half-tone work. 141 East 25th st., New York. Phone, 5286 Madison square. 3-13

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st. 11-13

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-14

F. WESEL MFG. CO., Brooklyn, N. Y., machinery and supplies for every detail of the trade; New York salesroom, 10 Spruce st.; Chicago office, 431 S. Dearborn st. 3-13

WILLIAMS-LLOYD MACHINERY COMPANY, office and salesrooms, 638 Federal st., Chicago. Eastern representatives: United Printing Machinery Company, Boston-New York. 2-13

Embossers and Engravers—Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 16-20 E. Randolph st., Chicago. 4-13

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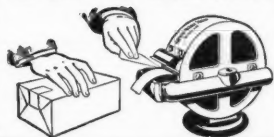
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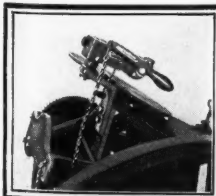
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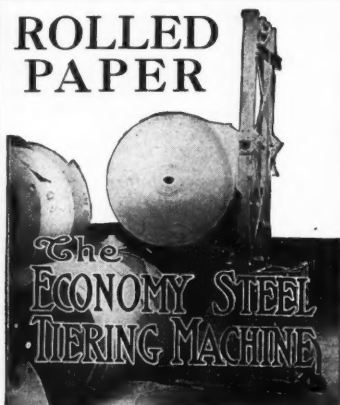


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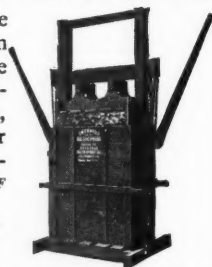
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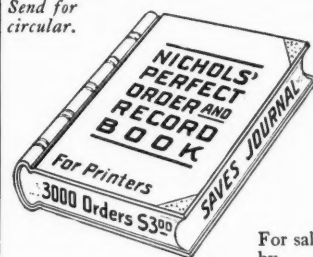
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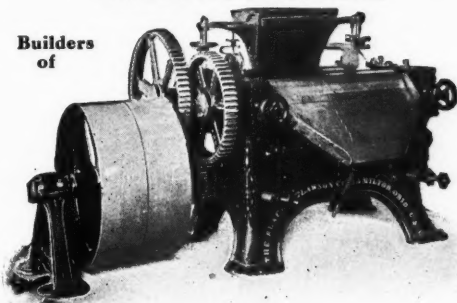
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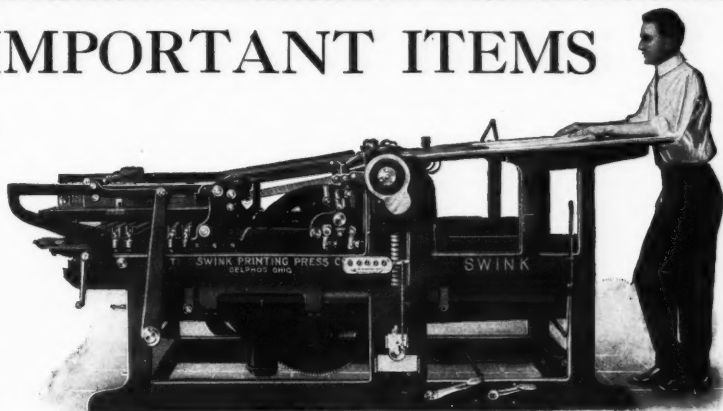
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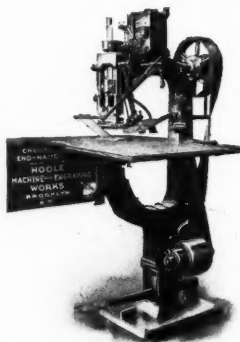
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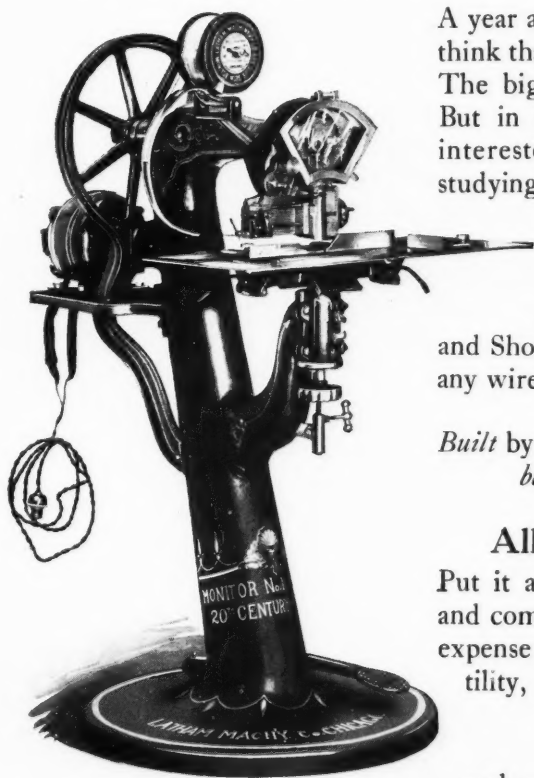
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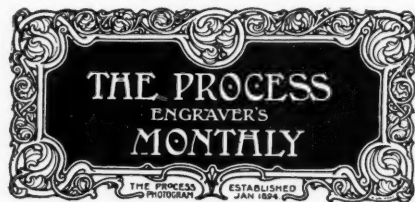
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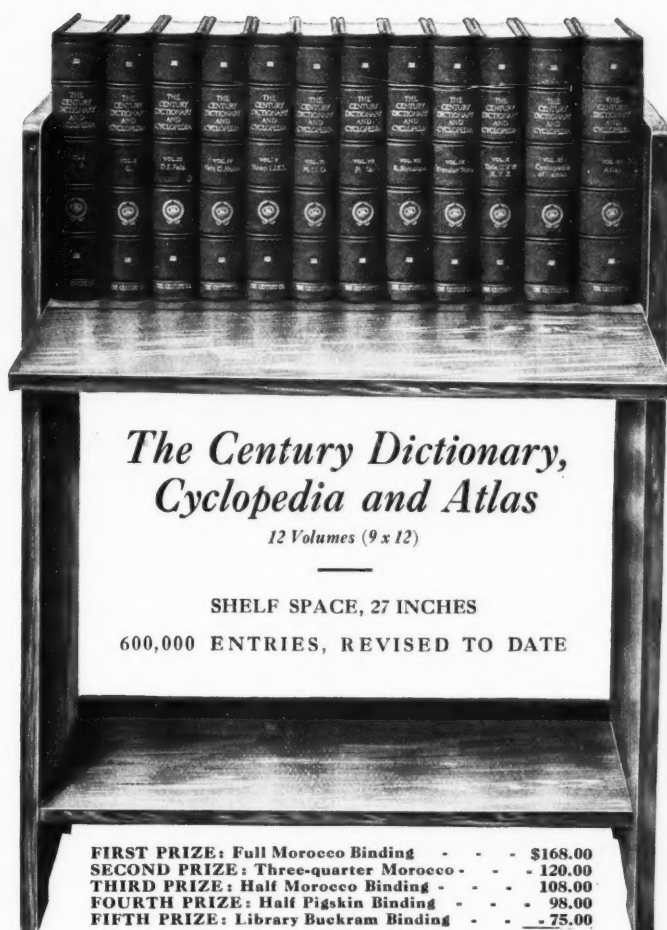
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New York

Please send, without cost or obligation to me, the booklet containing the story of the Century, with map, color plates and specimen pages from the new edition.

the Century and answers clearly all your questions about that work; it demonstrates the practical value of the Century to men and women of every calling; it shows the citizen how the Century will give him just the proper understanding of the questions of the day. Every page is interesting."

The judges of the competition are to be Mr. Theodore L. De Vinne, the well-known printer, and Mr. Ernest E. Calkins, of the firm of Calkins & Holden, advertising agents, they two to choose a third; consideration being given to every point of the advertisement — the matter presented, the manner of presenting it, attractiveness of form, etc. The advertisements which win prizes are to become the property of The Century Co. The competition will close September 1, 1913. The winning advertisements will be reproduced in THE INLAND PRINTER first, and full particulars as to the methods employed will be given.

For material address

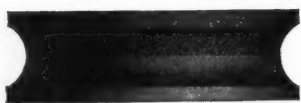
THE CENTURY CO.

UNION SQUARE, NEW YORK

A Printer's Needs—

A cost system—a modern equipment—and always a sharp paper-cutter knife—

The Carborundum Machine Knife Stone



can well take care of one necessity—the keen paper-cutter knife.

It's a little stone with a big mission—its duty is to keep the knives always in perfect condition—to keep them from feathering your stock.

The Carborundum Stone cuts fast and free—gives a keen smooth edge to the blade with but a few strokes—no need of taking the knife from the machine—the stone is grooved to protect the fingers.

At your hardware dealer or direct **\$1.50**

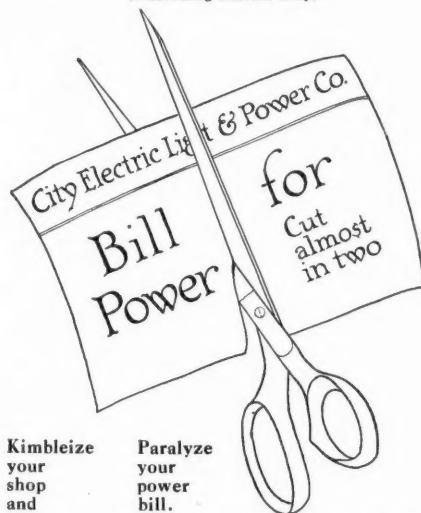


The Carborundum Co.

Niagara Falls, New York

KIMBLE PRINTING-PRESS MOTORS

(Alternating Current Only)



Kimbleize
your
shop
and

Paralyze
your
power
bill.

Cut Your Power Bill Almost in Half

Listen: On all other variable speed alternating current motors your power bill is exactly the SAME, whether you run your presses at full speed, or half, or quarter speed, or any speeds in between!

You always pay for *maximum* speed, because the only way they can reduce speeds on ordinary motors is to absorb and convert into *heat* the unused current after it has been metered.

On KIMBLE Single Phase, Variable Speed, Alternating Current Motors, reducing the speed reduces the current consumption correspondingly, exactly as if the electricity had been cut off before it was metered.

Out of 8 hours running time how many hours does any press operate at the highest speed at which the motor can drive it?

Yes, how many *minutes* in a day?

Yet, with ANY other motor you pay for TOP SPEED every MINUTE the press runs at all!

This is only one of many exclusive features of the

Kimble Printing Press Motor

Another is the absolute control of speeds, not by steps, but by imperceptible gradations, up and down the scale—all by one convenient foot lever.

Sizes and Prices:

Kimble Single Phase, Variable Speed, Alternating Current Motors are made in the following sizes:

For Job Presses

$\frac{1}{4}$ H. P.; $\frac{1}{2}$ H. P.; $\frac{3}{4}$ H. P. — friction drive (Single Phase)

For Ponies and Universals

$\frac{1}{4}$ H. P.; 1 H. P.; $1\frac{1}{2}$ H. P. — belt drive (Single Phase)

For Cylinder Presses

$1\frac{1}{2}$ H. P. to 5 H. P. (Single Phase)

In all these motors you get a *wide range of speeds*, and a more flexible CONTROL, coupled with a far larger output per kilowatt than any other motor can offer.

Send for our proofs and prices.

Kimble Electric Co. 1125 Washington Boul.
Chicago

DREW SERIES

48 Point

4 A \$4 55 5 a \$2 95 \$7 50

DESIGN Pleasing

6 Point

21 A \$0 95 42 a \$1 05 \$2 00

**CHASTE DESIGN PLEASES BUYERS
MUCH PRAISE GIVEN NEW SERIES**
The beauty of this new design is enhanced by its open and free-hand appearance, and it is a decidedly appropriate face for many kinds of high grade printing where delicate treatment is desired, yet the positive color value of its characters classifies it amongst the types of \$1234567890 medium strength

10 Point

17 A \$1 20 36 a \$1 30 \$2 50

**BRILLIANT COMPOSITORS DELIGHTED
SIMPLE ELEGANCE CHARMS DOUBTER**
Many attempts have been made by typographical experts to select an ideal type face for commercial requirements. If clarity and grace are considered this new face will stand among the great favorites

36 Point

4 A \$2 50 8 a \$2 50 \$5 00

Delightfully RECEIVED

14 Point

13 A \$1 45 26 a \$1 55 \$3 00

STRIKING EFFECTS DESIRED
Men who always select the artistic have praised the beauty of the new and distinctive type face displayed on this page. Printers desiring fine

8 Point

22 A \$1 10 42 a \$1 15 \$2 25

**SCIENTIFIC METHOD SUPERIOR
PRINTER HASTENS MILLENNIUM**
Without efficient management the most competent workman combined with the most attractive type faces cannot show satisfactory profits. Do not imagine for an instant that you are a clever enough manager to make any office prosperous

30 Point

5 A \$2 10 10 a \$2 15 \$4 25

EXUBERANT Congratulation

12 Point

16 A \$1 35 32 a \$1 40 \$2 75

DEMAND PRINTING PROFIT
Successful enterprise is the result of foresight and ingenuity and correct method of doing business. Ask any efficient manager the reason for the admirable \$1234567890 adjustments

18 Point

9 A \$1 50 20 a \$1 75 \$3 25

EARN MORE COIN
Constant pursuit of the shy profits makes very desirable daily exercise

24 Point

6 A \$1 75 11 a \$1 75 \$3 50

Business Men Extol DREW SERIES

Send for pamphlet showing the adaptability of the Drew Series

AMERICAN TYPE FOUNDERS COMPANY

ORIGINATOR AND MAKER

Printing Advertising and Publishing Allied Trades EXPOSITION

Including all kinds of Printing - Lithographing - Bookbinding Machinery & Supplies - Office Equipment - Advertising & Circulation Methods

Officially endorsed by the Printers' League of America, Ben Franklin Club of America, New York Master Printers' Association, Electrotypers' Board of Trade of New York, The Sample Card Manufacturers' Association, The Employing Electrotypers and Stereotypers' Association of New York, the International Association of Manufacturing Photoengravers and the Photoengravers' League of New York. Held coincident with the conventions of The American Newspaper Publishers' Association, Associated Press and Printers' League of America, and with the cooperation of the various advertising clubs and leagues.

A. B. COMMERCIAL

NEW GRAND CENTRAL PALACE, NEW YORK CITY

April 19 to 26, 1913

This exposition will reflect the progress that has been made throughout these affiliated industries in the last twenty years.

The above-mentioned organizations are all cooperating to help make this show the greatest of its kind that has ever been held in the world.

The various importers and exporters, consuls and foreign chambers of commerce are also cooperating with us and distributing our literature throughout the world, so as to interest the foreign dealers to attend, and it is being impressed on these people that this particular event presents the greatest opportunity they have ever had to view under one roof all the up-to-date machinery, processes, systems and methods *necessary* to people in the above lines of business.

The Bureau of Foreign and Domestic Commerce of the Department of Commerce and Labor, at Washington, are printing our articles and invitations in their Daily Consular Reports.

The Mergenthaler Linotype Company is sending out, in conjunction with its January *Bulletin*, 50,000 tickets to printers throughout the United States and Canada, and an article in the *Bulletin* will advise all printers and publishers to arrange their trips to New York so as to be here in April, during the show.

The Lanston Monotype Machine Company has arranged to send out 60,000 tickets to the trade, the Dexter Folder Company 30,000, and other exhibitors many more thousands, covering their mailing lists.

150,000 TICKETS will be judiciously distributed by us through the different business houses, so that the buying public can view the great progress that has been made in the above industries during the last decade.

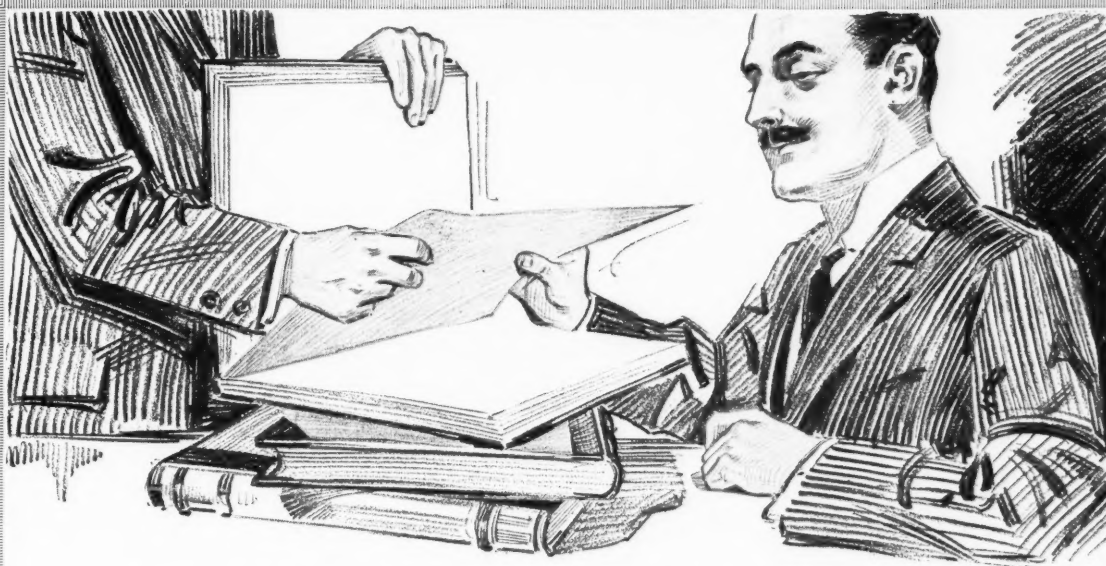
Manufacturers and Supply Men

To those of you who haven't arranged for your spaces, the question is: What are you going to do about this? Are you going to be represented in this Great International Gathering, or are you going to be "penny-wise" and "pound-foolish" and let the cost of space stand between you and a large volume of new business? *Are you going to exercise foresight or hindsight?*

The spaces on the main floor of the Palace are selling rapidly and will soon all be gone. We have arranged for the *second floor*, but if you act *now* you can secure a choice location on the first one.

If you get in touch with me right away, I will be glad to give you many more sound reasons why you should be represented here. Apply to

HARRY A. COCHRANE, President
200 Fifth Avenue, New York City
Telephone, Gramercy 724



Let Us Solve Your Paper Problems

Supposing your customer requires a size that is not commonly carried in stock. What if you haven't been able to get it from other sources — Hammermill Bond can be had immediately, as we carry in stock all regular sizes.

Or perhaps he needs a certain weight to keep his circular inside the one-cent postal limit. Hammermill Bond can be shipped the day your order is received.

Then, again, he may have a dozen branches, departments, or purposes for each of which he requires a different color. Hammermill Bond will give him his choice of 12 colors and white.

HAMMERMILL BOND

The Durable Paper for Every Business Use

Show your customers a sample. Have them test its strength, see its uniform quality and fine finish. That will prove to their own satisfaction that it is the best paper of its kind ever made for the money.

Hammermill Bond is a much better paper for your customers because of its economic advantages and unusual adaptability.

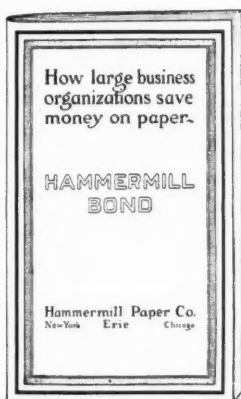
They can use it for letterheads, circulars, inter-office correspondence, factory forms, billheads and numerous other purposes.

Hammermill Bond means more business for you because it enables you to give your customers just what they want, to save them money and to simplify their printed matter.

Remember, Hammermill Bond comes in all standard weights and sizes — 12 colors and white. We guarantee prompt delivery.

**Write on your Letterhead—NOW
For Free Book of Samples**

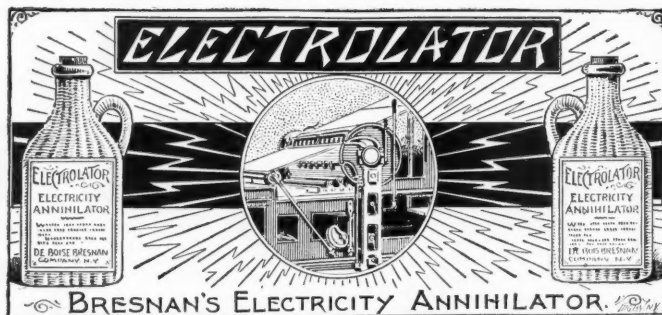
Hammermill Paper Co.
Erie, Pa.



DISTRIBUTORS OF HAMMERMILL BOND

Albany	Hudson Valley Paper Co.
Atlanta	S. P. Richards Company
Baltimore	Dobler & Mudge
Birmingham	The Whitaker Paper Co.
Boston	Bay State Paper Co.
Buffalo	Alling & Cory Co.
Chicago	Dearborn Paper Co.
Cincinnati	The Whitaker Paper Co.
Cleveland	Petrequin Paper Co.
Denver, Carter, Rice & Carpenter Paper Co.	
Des Moines	Carpenter Paper Co.
Detroit	Beecher, Peck & Lewis
Hagerstown, Md.	Antietam Paper Co.
Hartford, Conn.	E. Tucker & Sons
Holyoke, Mass.	Judd Paper Co.
Indianapolis	Crescent Paper Co.
Kansas City	Kansas City Paper House
Lansing, Mich.	Dudley Paper Co.
Los Angeles	Zellerbach Paper Co.
Louisville	The Whitaker Paper Co.
Milwaukee	E. A. Bower Co.
Minneapolis	John Leslie Paper Co.
Montreal	Howard Smith Paper Co.
Nashville	Clements Paper Co.
New Orleans	E. C. Palmer & Co.
New York City	Paul E. Vernon & Co.
New York City	Union Card & Paper Co.
New York (for export)	A. M. Capen's Sons
Oakland, Cal.	Zellerbach Paper Co.
Omaha	Carpenter Paper Co.
Philadelphia	I. N. Megargee & Co., Inc.
Pittsburgh	Alling & Cory Co.
Portland, Ore.	Blake, McFall & Co.
Providence	R. L. Greene Paper Co.
Richmond	Richmond Paper Mfg. Co.
Rochester	Alling & Cory Co.
St. Louis	Mack-Elliott Paper Co.
St. Paul	Wright, Barrett & Stillwell Co.
Salt Lake City	Carpenter Paper Co.
San Diego, Cal.	Zellerbach Paper Co.
San Francisco	Zellerbach Paper Co.
Scranton, Pa.	Megargee Bros.
Seattle, Wash.	Richmond Paper Co.
Toledo	The Whitaker Paper Co.
Toronto	Buntin-Reid Co.
Washington	R. P. Andrews Paper Co.

A REMEDY FOR ALL ELECTRICITY TROUBLE IN PAPER



Reduces Costs and Increases Efficiency

Let us send you more particulars and a list of those who have used and known its virtue. Or we will send you a half gallon on approval.

De Boise Bresnan Co., Inc.
23 Park Row, New York City

½ gal., \$3.50 1 gal., \$6.50 5 gal., \$25.00

JAMES WHITE PAPER CO.



Trade-mark
Registered U. S. Patent Office.

BOOK AND COVER PAPERS

219 W. MONROE STREET

CHICAGO

FOR every conceivable purpose that Gummed Paper is used, printers are going to earn more money by using

NON-CURLING GUMMED PAPERS

We know how to make them, and all our paper will be found to lie flat.

We can supply in rolls or sheets.

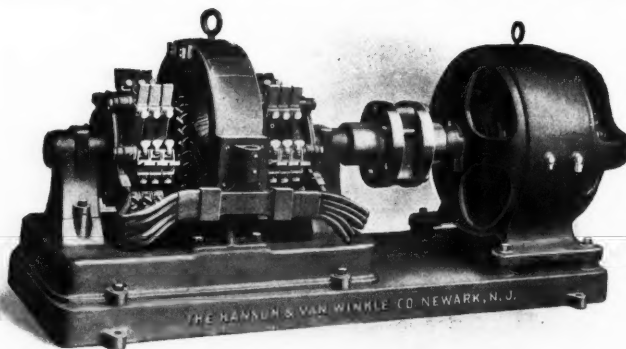
Samuel Jones & Co.

WAVERLY PARK, N. J.

Established in England in 1811

THE HEART OF THE ELECTROTYPING PLANT IS THE GENERATOR

Rapid
Depositing
Self
Exciting
Or
Separately
Excited



High
Commercial
And
Electrical
Efficiency
Low
Temperature
Rise

Motor Generator Sets, Belt Driven Generators, Depositing Tanks, Copper or Nickel Elliptic Anodes

BUY FROM THE MANUFACTURER

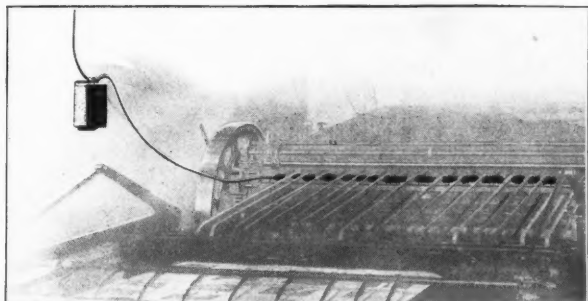
The Hanson & Van Winkle Company

NEWARK, N. J., U. S. A.

BRANCHES: Chicago, Ill.; New York City; Toronto, Ont.

Bring your depositing troubles to us; we will gladly advise you.

Insurance Against Static Electricity



Licensed under Patents Chapman Electric Neutralizer Co.

In printing paper will prevent losses in the cylinder pressroom. Hundreds of presses now equipped with the

Thompson Static Neutralizer

are insured against these losses. It consumes no current and costs nothing to operate it. Its low cost is saved on the first job you run.

Offset Eliminators

Are used to save slip-sheeting.



Patent Pending.

The Fly Link

Lays the sheets evenly in the jogger, prevents corners turning over and permits printing at high speed.

The "Kay-Kay Dispeller" is the only authorized gas-burner for printing-presses and infringers of this patent will be prosecuted.

THOMPSON STATIC NEUTRALIZER

1645 Old Colony Bldg.,
CHICAGO

A modern Cutting Machine, built of the best material obtainable and backed by the Chandler & Price reputation for reliability.

Extra heavy frames and braces to withstand great strains and that enable it to bear up under heaviest cuts of toughest stock.

A deep throat and ample table permit handling of sheets up to capacity of machine. Extra large hand-wheel makes clamping easy.

Either belt or motor may be used for power, and a speed of twenty cuts per minute is possible. Power recommended is two H.-P.

All parts are commercially interchangeable, and the C. & P. Cutter will give satisfactory service for an unlimited time.



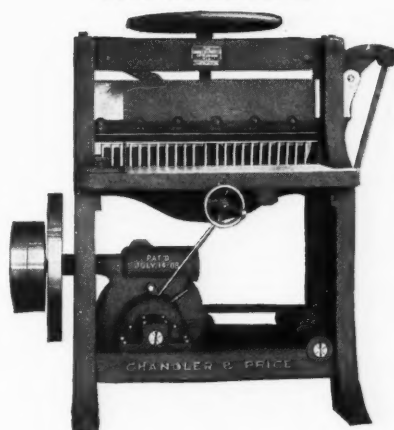
The Chandler & Price Power Paper Cutter's Five Merit Points

noted above are of interest to prospective purchasers of Power Cutters. The C. & P. Cutter will be a valuable acquisition for any plant, and is especially recommended for those of medium size. For a cutter of the size and class it can not be surpassed. Upon request we shall be pleased to send further particulars.

Write to-day.

The Chandler & Price Co.
Manufacturers Cleveland, O.

SOLD BY DEALERS

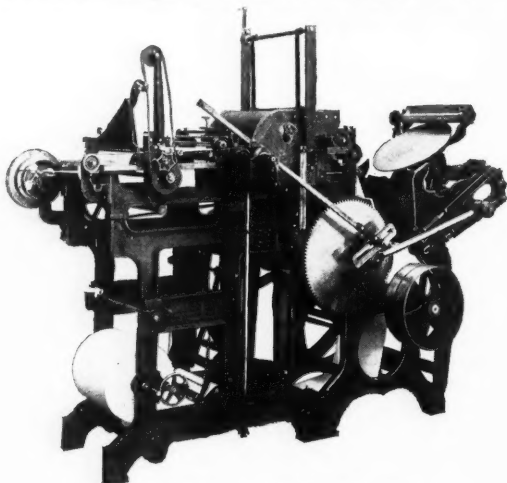


THE TOLEDO WEB PRESS MAKES A DOUBLE PROPOSITION

And should interest the thrifty printer who wants to meet competition, but lacks the proper equipment.

1,500 TO 3,500 PER HOUR

We stand back of every statement made regarding *character* and *quantity* of output, and we want the prospective buyer to *thoroughly investigate* our claims before buying any other press.



THE TOLEDO WEB PRESS

will print from 1,500 to 3,500 impressions, according to size and length of feed, and the character of output, we guarantee to stand the test of comparison with any press on to-day's market.

SOME SPECIAL FEATURES:

It prints from the roll automatically, in one or two colors.

Rewinds, cuts, slits, perforates, punches, numbers, counts and stacks, either or all at one operation.

Does perfect bronzing. Every objection to bronzework is eliminated by the TOLEDO WEB PRESS.

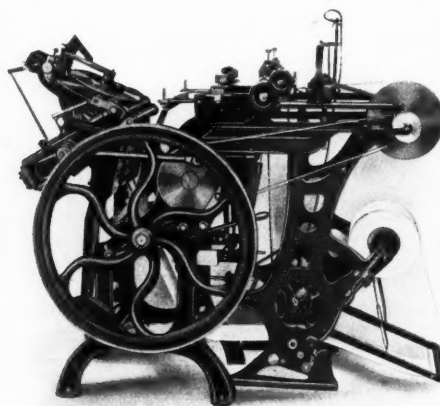
A specially made, extra heavy, CHANDLER & PRICE Gordon is the foundation unit.

Write for samples, representing actual product, prices, sizes and further information.

This Accommodation Plan

whereby we manufacture the Automatic Attachment and sell it to the printer without the Gordon press will fill the requirement long experienced by a great number of printers who have idle job presses that can be pressed into service by attaching our combination.

This Attachment provides an automatic feed, together with facilities (separate UNITS) for perforating, punching, slitting, cutting, stacking, rewinding, two-color, numbering, counting, etc.



Cut shows how to be applied. Sold with or without press.

A Gordon press, equipped with the Attachment and facilities, is instantly transformed into a perfecting press, capable of producing many times the *variety* and *quantity* of output at *minimum* cost of production.

TOLEDO WEB PRESS MANUFACTURING COMPANY

WANNER MACHINERY CO., 703 S. Dearborn St., Chicago, Selling Agents.

When in Chicago call and see both machines in operation.

Toledo, Ohio

The Best Special Works for Lithographers, Etc.

ARE THE

ALBUM LITHO—26 parts in stock, 20 plates in black and color, \$1.50 each part.

AMERICAN COMMERCIAL SPECIMENS—three series, 24 plates in color, \$3.50 each series.

TREASURE OF GRAPHIC ARTS—24 folio plates in color, \$4.50.

TREASURE OF LABELS—the newest of labels—15 plates in color, \$3.00.

"FIGURE STUDIES"—by Ferd Wüst—second series, 24 plates, \$3.00.

AND THE

FREIE KÜNSTE

—SEMI-MONTHLY PUBLICATION—

This Journal is the best Technical Book for Printers, Lithographers and all Kindred Trades. Artistic supplements. Yearly subscription, \$3.00, post free; sample copy, 25 cents.

PUBLISHED BY

JOSEF HEIM **Vienna VI./i Austria**

The National Lithographer

The Only Lithographic Trade Paper Published in America

Issued on the 15th of each month

Subscription, \$2.00 per year; Foreign \$2.50

Sample Copies 20 Cents

THE NATIONAL LITHOGRAPHER

150 NASSAU STREET, NEW YORK

Practical Text-book of Lithography

A Modern Treatise on the

Art of Printing from Stone

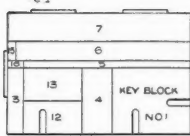
By WARREN C. BROWNE

Price Postpaid

\$2.50

THE NATIONAL LITHOGRAPHER

150 Nassau Street, New York



WILSON BLOCKS

Best for Bookwork

Wilson Blocks have stood the test of time

EVERY 'original chap' has had his fling at hooks and plate-mounting devices.

They are all good for certain limited uses.

Yet the Wilson Block, after years of faithful service, remains the standard for bookwork. It is speediest as to every operation, most easily handled, most durable, and most valuable.

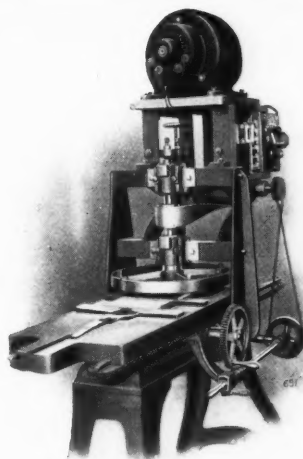
Should you hesitate, the blocks will come to you to speak for themselves.

A. F. WANNER & CO.

Manufacturers

431 So. Dearborn St.

Chicago



TYPE-HIGH PLANER
Driven by Form L Motor

AMONG OUR SUCCESSES

are those we have made in applying motor drive to printing machinery. Hundreds of printers will bear witness to this.

Write for our Bulletin 157-E

CROCKER-WHEELER CO.

Offices in All Principal Cities

THE BOSTON SEVEN-EIGHTHS

(No. 7 BOSTON WIRE STITCHER)

Perfected to stitch heavy work within $\frac{7}{8}$ inch thickness better than any other stitcher. One adjustment for all parts, four surface cutters, flat and saddle table, fine or heavy wire without changing parts. Simple, economical, efficient, reliable.

For magazines or periodical work, saddle stitched, we have an automatically fed multiple Boston with delivery.

Write for particulars

AMERICAN TYPE FOUNDERS COMPANY

JOB PRESS DEPT.		P.M.		JOB NO. 910	
		MAY 2 1908		PRESS NO. 5	
TIME EMPLOYED		COMMENCED		PRESSMAN'S NO. 41	
CHARGEABLE		EXPENSE		FEEDER'S NO.	
Make Ready	<input checked="" type="checkbox"/>	Waiting for form		AMOUNT—TIME	
Running		Waiting for Stock		COLOR INK	
Wash Up for Job		Waiting for Ink		IMPRESSIONS	
Registering Forms		Correcting Imposition		Counter at Finish	
Press Changes		Repairs		Start	
Slip Sheetting		General Wash Up		TOTAL	
Press Proofs		Oiling Up		With Automatic Yes No	
Waiting for O.K.		Errands			
		Idle			

Record shows that Pressman No. 41 started to "make ready" on Press No. 5, Job No. 910, at 4:15 P. M., May 2, 1908, and the time spent on this operation was nine-tenths (.9) of an hour.

In Any Cost System

where the hourly charge for service includes machine time and expense as well as labor, errors in time records make a serious difference in the result.

Calculagraph Records

of Elapsed Time are the only safe time records to use, and they will fit any cost system. They are also best for pay-rolls. Impossible for the Calculagraph to make mistakes.

Ask for our free booklet, "Accurate Cost Records in Print Shops."

CALCULAGRAPH COMPANY

1460 Jewelers Building, New York City

Eagle Printing Ink Co.

24 CLIFF STREET, NEW YORK

Manufacturers of

Printing & Lithographic Inks

Western Branch: 705 South Dearborn Street, Chicago

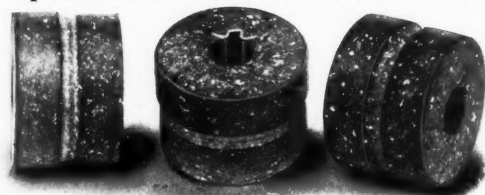
BLACKSTONE BLACK—The Acme of Density.

For Fine Half-tone Printing. A Free Flowing, Fast Drying Black.

ORIGINATORS OF "WET-PRINTING" INKS

TALBOT'S

Composition Truck Rollers for Gordon Presses



Save their cost in a few months. Prevent wear on tracks. Improve quality of work, as form is inked correctly, without slurring. Make press run noiseless.

JOHN W. TALBOT, 401-405 So. Clinton Street, CHICAGO

DANISH BOND
825 FEET

DANISH BOND BEATS THEM ALL

SOLD BY THE FOLLOWING JOBBERS:

Albany, N. Y. Hudson Valley Paper Company.	Milwaukee, Wis. Dwight Brothers Paper Company.
Baltimore, Md. B. F. Bond Paper Company.	Minneapolis, Minn. John Leslie Paper Company.
Boston, Mass. Tileston & Livermore Company.	New York City. Miller & Wright Paper Company.
Brantford, Ontario. Barber-Ellis, Ltd.	New Orleans, La. E. C. Palmer & Company.
Buffalo, N. Y. R. H. Thompson Company.	Omaha, Neb. Carpenter Paper Company.
Chicago, Ill. Dwight Brothers Paper Company.	Philadelphia, Pa. Wilkinson Brothers & Company.
Columbus, Ohio. The Central Ohio Paper Company.	Portland, Ore. Pacific Paper Company.
Denver, Colo. Carter, Rice & Carpenter Paper Co.	Rochester, N. Y. R. M. Myers & Company.
Grand Rapids, Mich. Dwight Brothers Paper Co.	San Francisco, Cal. Blake, Moffitt & Towne.
Indianapolis, Ind. Crescent Paper Company.	St. Louis, Mo. Mack-Elliott Paper Company.
Kansas City, Mo. Kansas City Paper House.	Toronto, Ontario. Barber-Ellis, Ltd.
Los Angeles, Cal. Blake, Moffitt & Towne.	Washington, D. C. B. F. Bond Paper Company.
Louisville, Ky. Louisville Paper Company.	Winnipeg, Manitoba. Barber-Ellis, Ltd.

Every week the sales of

Danish Bond

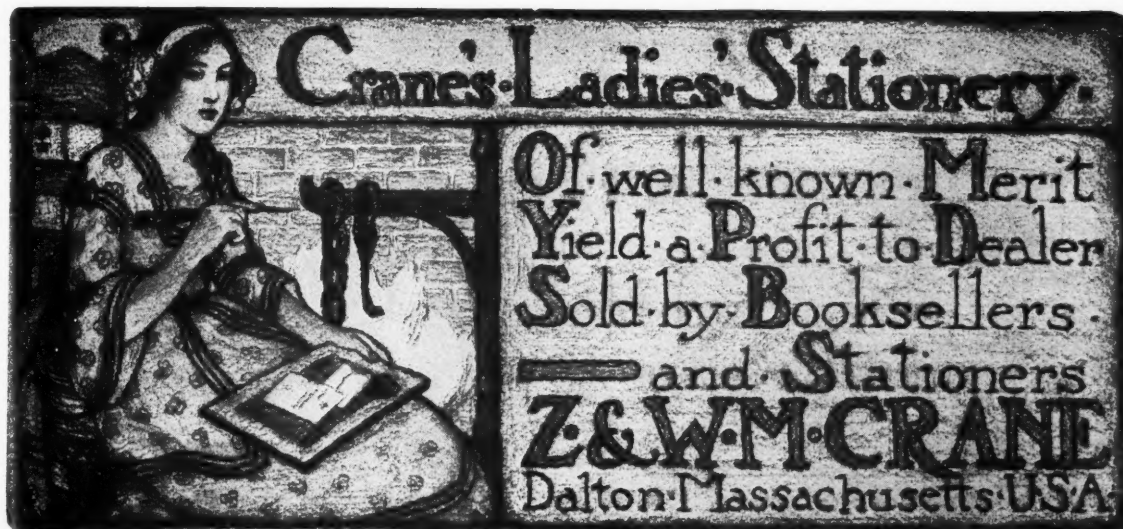
figured in size 8½ x 11 would make a pile 825 feet high. This is higher than the Woolworth Building, the highest office building in the world, and makes the Washington and Bunker Hill monuments look small.

Try It!

Manufactured by

B. D. RISING PAPER COMPANY

HOUSATONIC
Berkshire County,
Massachusetts



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

When Learning the Linotype, Learn it Thoroughly

If one is a linotype operator, he has before him the best opportunities in the wage-earners' world. That is why there are so many schools and so many anxious to learn the linotype in them.

The character of the school and the quality of the instruction are of vital importance to the student.

Indifferent trade education is a serious handicap, which may cripple a man's earning capacity for years and perhaps for life.

To get the right kind of a start is winning more than half the battle. The place to get that start is

The Inland Printer Technical School

It is the oldest and has graduated the greatest number of students, some of whom came from Great Britain and Australasia.

This is the school where mechanism is successfully taught.

Send for our booklet showing what some of our fourteen hundred-odd graduates have accomplished, and what they say about us and our methods.

INLAND PRINTER TECHNICAL SCHOOL

632 SOUTH SHERMAN STREET,

CHICAGO, ILL.

Are You Interested in Progress?

¶ Every wide-awake printer and advertising manager should have our new Portfolio of Covenant Book and Cover Papers.

¶ This line of papers represents the highest degree of creative genius in the production of an ideal book and cover paper for superior printing and advertising purposes.

A Work of Art

¶ The skill of both artist and printer in the treatment of the several finishes and many rich colors shown in this sample-book has resulted in the most harmonious and pleasing effects.

Covenant Book Papers

Water-marked — Deckle Edge

Four finishes — Five colors

25 x 38 — 60 and 80 lbs.

Covenant Cover Papers

Two finishes — Five colors

20 x 25 — 60 lbs. and 22½ x 28½ — 75 lbs.

Also Double Thick

20 x 25 and 22½ x 28½

A complete stock of every item carried in Chicago.

¶ We will cheerfully send this portfolio, prepaid, upon request.

Parker, Thomas & Tucker Paper Co.

514-522 SHERMAN STREET, CHICAGO

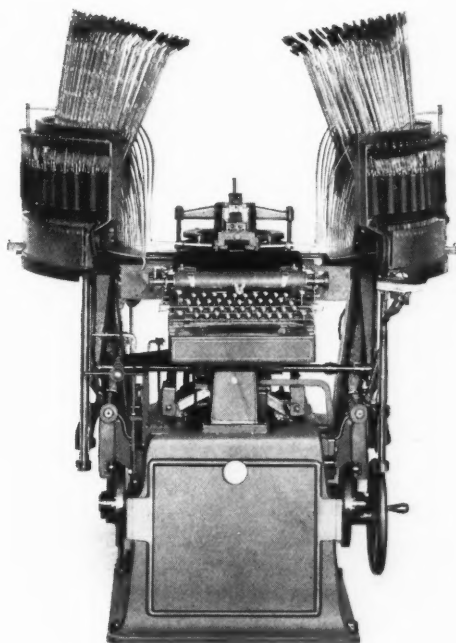
Tel. Wabash 2632-2633

Made by PENINSULAR PAPER CO.

Ypsilanti, Mich.

The Rowotype Will Modernize

your plant and place you in line with the facilities of the large Metropolitan Newspaper Offices. THE ROWOTYPE is in answer to the long felt requirement of the medium or average size printing and publishing plant.



¶ Its price is within reach of the ambitious publisher, and the merits of this machine should be thoroughly investigated before adding any other typesetting equipment to your plant.

Our Catalogue tells all — but note NOW these few features:

¶ Is only fifty inches high, occupies but six square feet of floor space, weighs when in running order less than five hundred pounds. The operator assembles the matrices by fingering a standard typewriter keyboard. At the same time he makes a visible type-written copy. A touch on a lever automatically does the rest and delivers a perfect "row-o-type" to the galley.

¶ The Rowotype has a single cam shaft, easily accessible. The matrices can be changed quickly, giving command over any number and variety of characters. Its power requirements: one-eighth horse-power. **Simple Typewriter Keyboard.**

¶ It is substantially built and simple in operation. The operator need not be a machinist to successfully operate. Shipped boxed ready for immediate use.

Full particulars will be supplied by addressing

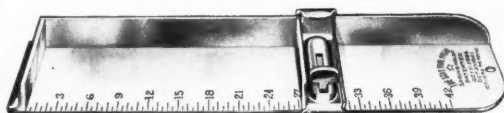
OGDEN ROWOTYPE COMPANY

565 WEST WASHINGTON BOULEVARD, CHICAGO, ILL.

Investigation and Comparison Carry Conviction

Any fair-minded, ambitious compositor need but put
to test our claims of superiority, for

THE STAR COMPOSING STICK



each year has shown tremendous gain in sales throughout the
United States and foreign countries, which is proof positive of
satisfaction.

THE STAR COMPOSING STICK

in point of coming up to all requirements is without a compet-
tor — possessing features not found in any other stick.

Our German-Silver Stick

is a beauty and is made to fill the requirements of coast territory;
will not rust or corrode. Star sticks are made in all popular
sizes, both in Nickel-plated Steel and German Silver.

ASK FOR PARTICULARS

FOR SALE BY TYPEFOUNDERS AND DEALERS IN ALL LARGE CITIES

The Star Tool Mfg. Company

"Tools of Quality for Particular Printers"

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There'll Come a Time Some Day

when printers and users of gummed paper (the
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Non-curling Gummed Paper

A paper with perfect printing surface, at the
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Besides supplying your customer with a strictly
high-class paper you protect your cost of produc-
tion. Our gummed paper is made for all climates
and building temperatures. Can be handled in
wet as well as dry weather. Made in various
colors and weights.

A sample-book showing the complete line mailed on request.

Ideal Coated Paper Co.

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New York: 150 Nassau St.

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Inks that are used in every country where
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The World's
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Three and
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Gold Ink
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Bi-Tones
that work
clean to the
last sheet

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Hoyt's Perfect Impression Lead

The most satisfactory Impression Lead
yet produced for the lead molding proc-
ess. Carefully and scientifically made and
packed by people WHO KNOW HOW.

ALL SIZES AND THICKNESSES

We carry a large stock in Chicago ware-
house. Ask us about it. Also

Hoyt's Superior Tint Plates

made to exact size and gauge. Ready for
immediate use.

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ST. LOUIS.

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Chicago Sales Office: 35 S. Dearborn St.

MOTOR TRUCKS and Delivery Wagons



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ALL SIZES FOR ALL USES

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Under Auspices National Association of Automobile Manufacturers, Inc.

Coliseum and First Regiment Armory - FEBRUARY 10-15

The Following Trucks and Wagons Will Be Exhibited:

Aleo	Buffalo Elec.	Sanford	Kentucky	Gramm	Kelly
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Baker	Peerless	General Vehicle	G. M. C.	Reo	Saurer
Mack	Kissel	Autocar	Garford	Locomobile	Lansden
Chase	Pierce-Arrow	Pope-Hartford	Waverley	Reliance	Buick
Republic	Federal	Speedwell	Avery	Harder	Adams
Rambler	Lauth-Juergens	Schacht	Mogul	Commerce	Mercury
Universal	Selden	Sternberg	Reliable Dayton	Lippard-Stewart	Hupp
Little Giant	Mais	Dart	Service	Diamond T	Modern
Clark	Old Reliable	Bessemer	United States	Blair	Ideal
Smith-Milwaukee	Indiana	Walker	I. H. C.	Koehler	Krebs
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S. A. MILES, Manager

Auditorium Hotel, Chicago

The CLEVELAND FOLDER

**DOES THE WORK OF THREE MACHINES AT THE
COST OF ONE**

And is the *one* machine that

ELIMINATES TAPE, KNIFE, CAM and
CHANGEABLE GEAR TROUBLES.

A COMBINED PARALLEL, OBLONG and
RIGHT-ANGLE FOLDER,

especially adapted for fine, close register,
CATALOGUE, PAMPHLET, CIRCULAR and
BOOK WORK.

NO OTHER FOLDER CAN FOLD AS
SMALL A SHEET—3 inches by 4 inches.

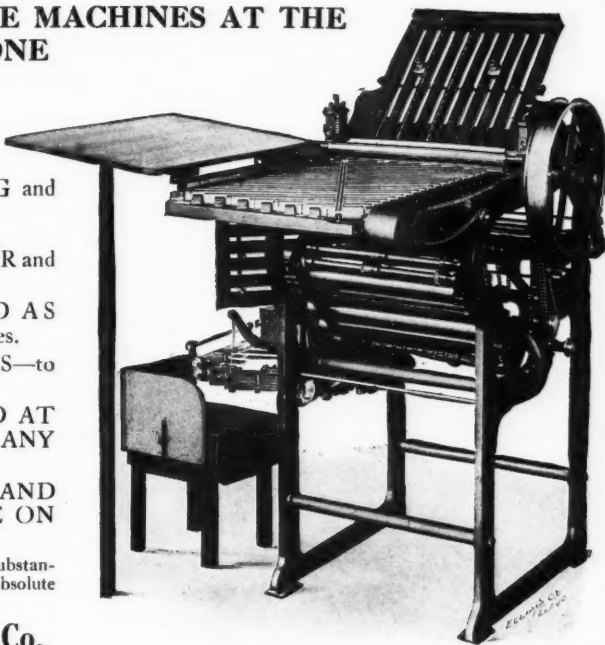
NONE AS GREAT A RANGE OF SIZES—to
19 inches by 36 inches.

FOLDS SINGLE OR IN GANGS, AND AT
A HIGHER RATE OF SPEED THAN ANY
OTHER MACHINE.

MAKES ALL THE REGULAR FOLDS AND
A NUMBER THAT CAN BE MADE ON
NO OTHER FOLDER.

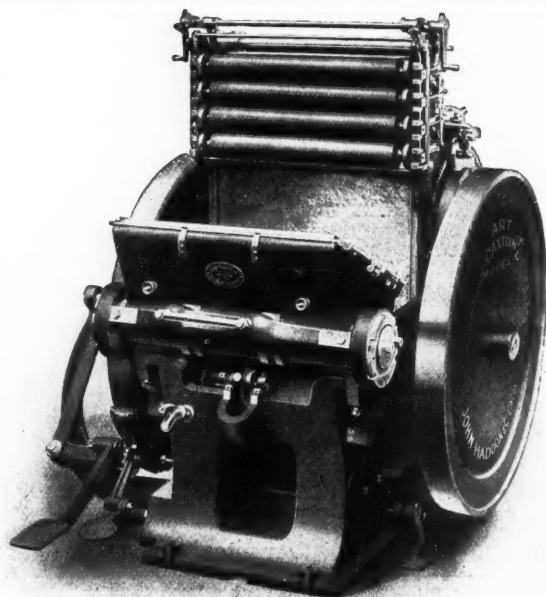
Simple in operation and adjustment. Strong and substan-
tially built, and backed by a continuous guarantee of absolute
satisfaction. Write to-day for full particulars.

The Cleveland Folding Machine Co.
CLEVELAND, OHIO



Presses for 1913

The Finest Platen Presses Ever Built: JOHN HADDON & CO., LONDON, E. C.

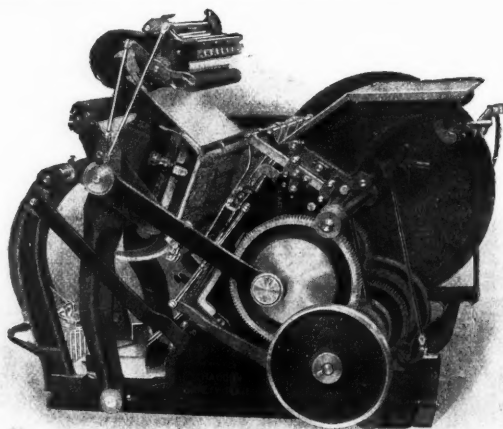


CAXTON PLATEN

The Art Caxton Platen is built in three sizes and nine different styles, and has many exclusive features. Has been truly termed "Two Machines in One." Get the Catalogue and satisfy yourself.

SAFETY PLATEN

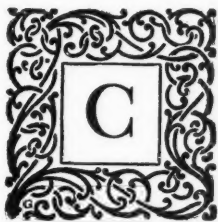
The Haddon Safety Platen is built in one size, 18 in. x 12 in. It is the "Greyhound of the Pressroom" and more continuously productive at 2,500 to 3,000 impressions per hour than any other; and better work. Catalogue tells all about it.



AGENTS CAN SHOW THEM WORKING

Try **H. HINZE, Tribune Building, NEW YORK**

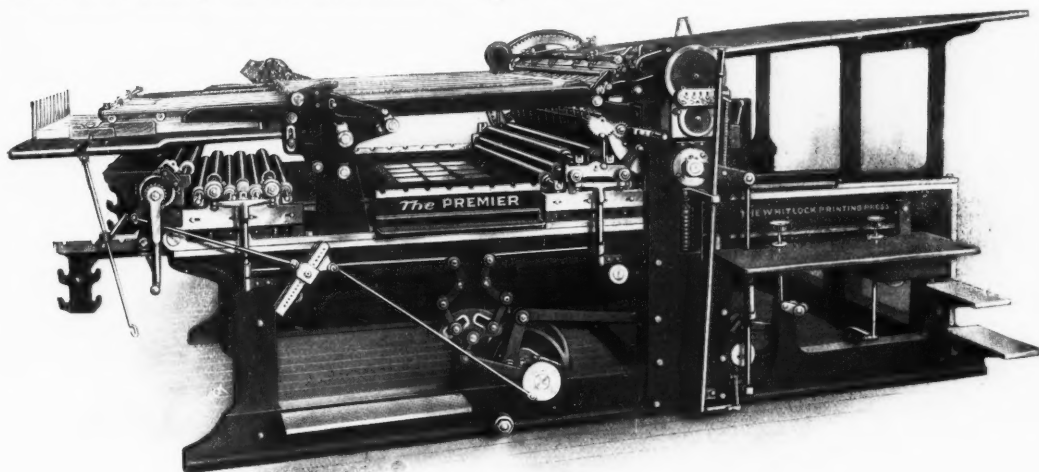
Anglo-Canadian Type and Printing Machinery Co., Ltd.
124 YORK STREET, TORONTO



OSTS are figured nowadays and not guessed at; and consequently presswork appears in the estimates you give, at what the known production of the press is, rather than the possible speed that the press mechanism is represented by the press manufacturer to be able to run at. Hence, every intending press purchaser should see to it that the press he decides to buy shall possess that intangible quality of "ever-readiness" that makes so keenly for profit.

Has this or that press that element in its construction that gives the user the utmost results derivable from the press operation? To potter, to dabble, to set this or reset that, to adjust, to switch, to shift, to change—all these things so often encountered in the starting or running of a job raise—(well, you know what) with press profit.

That "preparedness" so urgently and constantly necessary for the earning of real Profit with a cap "p" and a freedom from troubles unequaled by any other two-revolution press are attributes that go to make



The PREMIER

the BEST of All the Two-Revolution Presses

Let Us Tell You About It

AGENCIES

Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane, Seattle, Dallas—AMERICAN TYPE FOUNDERS CO.
Atlanta, Ga.—Messrs. J. H. SCHROETER & BRO., 133 Central Ave.
Toronto, Ont.—Messrs. MANTON BROS., 105 Elizabeth St., Canada West.
Montreal, P. Q.—GEO. M. STEWART, 92 McGill St., Canada East.
Halifax, N. S.—PRINTERS' SUPPLIES, Ltd., 27 Bedford Row, Maritime Provinces.
London, Eng.—Messrs. T. W. & C. B. SHERIDAN, 65-69 Mt. Pleasant, E. C.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street

Don't Let an Envelope Proposition Get By You without a Lift from Us



The trouble is that you don't realize what a service we can be to you. Your brother printers are getting the bulge on you right along because they know that

Western States Service Is A Real-Money Economy

—that it not only saves ready cash on first costs but enables them to print to better advantage and add to their profits in ways that you never think of.

Why go on ordering from the same old sources, when a simple letter of inquiry will bring the whole story — show you how you can lead in quality and compete in price. Sure! So, write it now.

WESTERN STATES ENVELOPE CO.

311-313 E. WATER ST.
MILWAUKEE

Manufacturers of Guaranteed 'Sure-Stick' Envelopes for Printers and Lithographers

Far in Advance of the Times

A prominent subscriber of this publication, a large dealer in New York City, in a letter dated July 25, uses the following language:

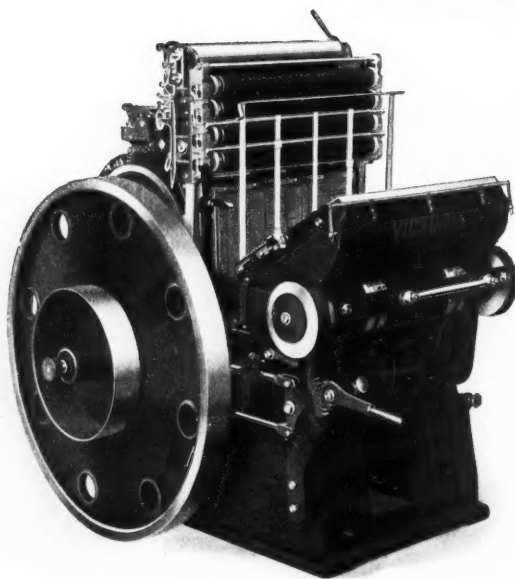
"I have heard it said on several occasions that INLAND STATIONER—BUSINESS EQUIPMENT JOURNAL—was undoubtedly the best magazine, but that it was ahead of the times. That was some time ago. Now I believe that business men have reached the point where they appreciate a publication of that kind."

Prosperous dealers and subscribers demand "boiled down" reading matter, free from piffle, birthday announcements, etc. The text matter must be of interest, up to date, right to the point, else they will not read.

Send for sample copy if you do not know INLAND STATIONER—BUSINESS EQUIPMENT JOURNAL—and be convinced of its high character.

Inland Stationer
Business Equipment Journal
632 Sherman Street, Chicago

BUY A PRESS THAT HAS A REPUTATION



Every up-to-date printing-plant needs an extra good platen to take care of the fine work that would otherwise have to be put on a cylinder press.

But many printers are puzzled as to the best type.

The safest plan is to order one that is beyond the experimental state.

The Victoria Press

has been marketed for 26 years, and sold with a guarantee that is worth something.

We have two styles and six models to fill the demand of every pressroom.

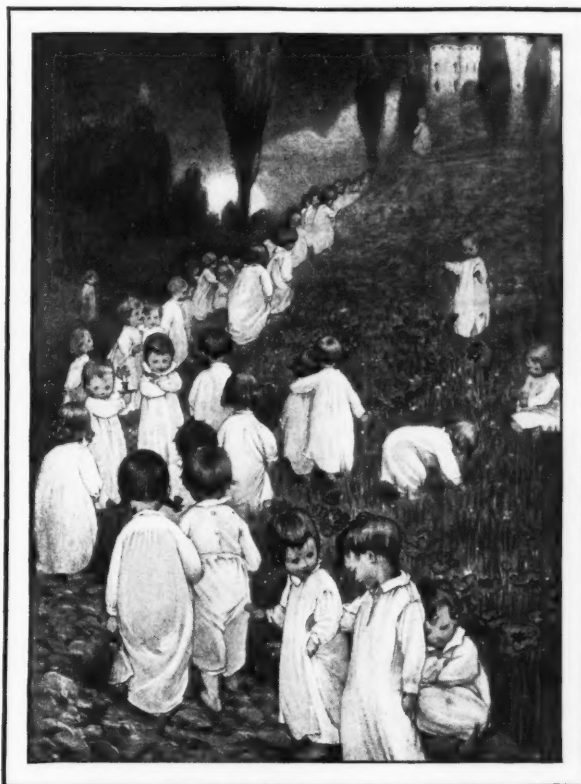
The Victoria improvements are patented and exclusive.

Be sure to investigate the Victoria and save money.

Victoria Press Mfg. Co.

38 Park Row, NEW YORK

ALL REPAIR PARTS IN STOCK IN NEW YORK CITY



The February Cover of 'The Ladies' Home Journal'
Makes a Beautiful Framed Picture

Did you send in your name?

LAST MONTH WE ASKED YOU TO PLACE YOUR NAME ON the Royal Mailing List for 1913 so that you might receive from time to time the prints we are going to send out showing, incidentally, what may be accomplished by using Royal Duplicuts.

The first print we offer is the January cover of The Ladies' Home Journal, which is a complete masterpiece. In drawing, in color and in reproduction it serves as a fine example of craftsmanship. All these qualities find expression in the finished perfection of the proofs printed from the finest electrotypes the Curtis Publishing Company can buy — Royal Duplicuts.

If you will only indicate in your letter the *reason* for your interest in the above picture, we shall be glad to send you a collection of proofs—a collection that will lead you to take a personal interest in this big plant—the largest, best equipped and best *manned* of any electrotyping plant in America.

Make a memorandum to inquire about our Color Plate Reproduction Service—moulding in lead and finishing with a skill equal to that of the engraver.

These are advantage points which you should not deny yourself on account of distance. Many others find it good practice to deal with the Royal plant at long range. So will you.

Read the Royal address to your stenographer

ROYAL ELECTROTYPE COMPANY

616 SANSOM STREET, PHILADELPHIA

PRINT YOUR HOUSE ORGANS ON ENAMELINE

It is economy to use this high-grade uncoated book paper for your House Organ, for the results will be satisfactory and it will reflect the true merits of your products and those of your customers.

You want a white paper with no defects. Enameline is bright and clear.

You want good printing results. Enameline is perfect for half-tones — will not pick and curl.

You want your House Organ to hold together. Enameline will not crack even when folded against the grain.

You want a paper that will bring out your story in any light. Enameline has no surface glaze and can be read under any conditions.

THE COST IS LESS THAN COATED BOOK

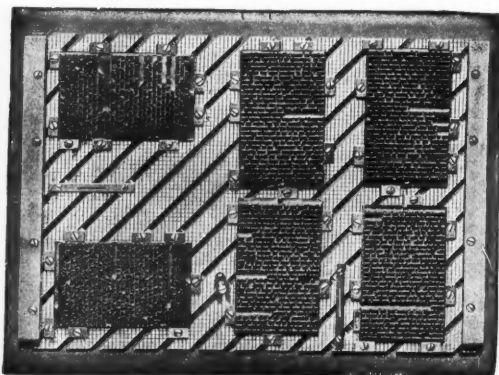
Ask us to make up dummies.

Gray, sea-foam, blue, India tint and white

CHICAGO PAPER CO. Chicago

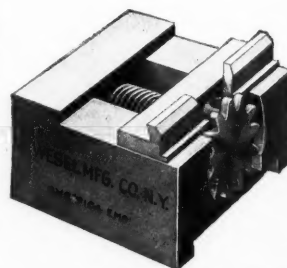
Wesel Plate-Mounting Bases

Include the three kinds necessary to handle every plate-mounting problem. (a) Grooved Iron Blocks for Press Beds, made in one piece, halves, quarters or smaller sections. (b) Sectional or Expansion System of Metal Blocks with Register Hooks. (c) Stereotype or Uniform Size Blocks with Hooks built in. Each is a standard of accuracy and efficiency in its class.



Wesel Block for Job Press and Regular Hook for Same

Grooved Iron Blocks are made to fit any size press — Job or Cylinder. Several styles of Hooks, Register Blocks and Hooks.



COMBINED RATCHET AND REGISTER HOOK. Used with Interchangeable Sectional Furniture. Made in several styles.

STEREO - TYPE BLOCK — New Style. Made in four styles and many sizes.



F. WESEL MANUFACTURING COMPANY

Printers' and Platemakers' Equipment

Main Office and Works, 70-80 CRANBERRY ST., BROOKLYN, N. Y.

NEW YORK, 10 SPRUCE STREET

CHICAGO, 431 SOUTH DEARBORN STREET

Illustrated catalog weighing 5¾ pounds printed in halftone on handsome "cockly" Tokyo Bond



Minus Press Trouble

A Bond Paper That Saves Expensive Delays
This New Discovery Doubles Bond Paper Uses

HONESTLY, can you afford to put up with bond papers that hold up your presses by warping, buckling, stretching crooked and running into V-shaped waves and edge creases?

Can you afford these delays and losses when the discovery of the new Tokyo Bond gives you a bond paper so dead flat that the swiftest press cylinder cannot bring to light any microscopic puffs or waves to stretch the sheet unevenly, to slur your type or ruin your cuts?

For bond paper deformities are bound to show up on the true press cylinder, and they are bound to exist in any bond paper that isn't "built" dead flat.

Tokyo Bond, instead of being disguised flat by hot finishing rolls, is "built" absolutely dead flat throughout its entire making. As pulpy water entering the Fourdrinier—as watery pulp passing over the screen—as a plastic web of paper winding through the great rolls of the paper machine, Tokyo Bond is kept ever at mirror flatness.

The very first time you run a job on Tokyo Bond you'll find that here at last is a bond paper which will run through in full-sized sheets, without hitch or stop.

You'll find that because of its true flatness, you can use handsome Tokyo where bond papers have heretofore been impossible—for desk catalogs, booklets, art pictures, etc., as well as pic-

torial letterheads, labels, certificates, announcements, etc., etc. For the swift-running offset press prints halftones in black and colors on Tokyo Bond as beautifully as on finest woodcut stock. And any flat-bed cylinder press will print elaborate rule work, flat tints, close register work, etc., on Tokyo as never before on bond paper, saving and making money for the printer or lithographer who estimates on the regular bond-paper basis of delay and trouble.

SEND FOR

"THE DISCOVERY OF TOKYO BOND"

a book explaining Tokyo Bond, and how it earns profits for printer and consumer. The whole book is printed in multi-colored pictorial halftones on cockly surfaced Tokyo Bond.

TEST TOKYO BOND AT OUR EXPENSE

We will send you enough Tokyo Bond for 10M impressions, or more, up to a carload, any regular size from 8½x11 to 28x38. We'll ship it direct from the mill, but bill it through our nearest distributor.

You run this Tokyo Bond on a regular job. If you do not say it is the *greatest bond paper you ever put on the press*, send us your honest criticism, and we will refund the full amount you paid for the paper.

Get Tokyo Bond into the shop *now*.

CROCKER-McELWAIN COMPANY, 104 CABOT ST., HOLYOKE, MASS.

TOKYO BOND

LOOK FOR THIS



WATER MARK

Here is further evidence of the confidence
the printers and publishers of Canada have
in Printer and Publisher:

EXECUTIVE COMMITTEE OF CANADIAN
PRINTERS COST COMMISSION
1912-1913

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F. M. KIMBARK, VICE-CHAIRMAN, TORONTO
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T. J. MOORE, QUEBEC
TRAVICE A. TOD, MONTREAL
MATTHEW ESDALE, OTTAWA
JOHN M. IMRIE, TORONTO

CANADIAN COST COMMISSION
FOR PRINTERS

SECRETARY'S OFFICE
808 EASTERN TOWNSHIP BANK BUILDING

MEMBERS OF CANADIAN PRINTERS
COST COMMISSION, 1912-13

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GEORGE H. FAULTS, WINNIPEG
A. H. BARBER, REGINA
R. A. GORDON, NACLEDON
R. A. BENDON, VANCOUVER

MONTREAL, December 16th, 1912.

John M. Imrie, Esq., Manager
The Printer and Publisher of Canada,
Toronto, Ont.

Dear Mr. Imrie:-

At the meeting of the Executive Committee of
the Canadian Cost Commission for Printers, which met in
Montreal, November 14th, and in business session assembled,
the following resolution was proposed by Mr. F. M. Kimbark,

"In appreciation and recognition of the work
done by Mr. John M. Imrie in connection with
organization and installation of Cost Systems
in printing plants, we appoint "The Printer
and Publisher of Canada" as edited by Mr. Imrie,
the official publication of the Canadian Cost
Commission."

This resolution was seconded by Mr. Matthew Esdale, and
was made unanimous by all present. - My personal
congratulations.

Very truly Yours,

Chas. H. Tice

(Dist. C. H. T.)

Sec.-Treas.

It is because Printer and Publisher HAS the confidence of the printers and publishers of Canada,
and because its service to the craft of this country is so well appreciated, it is THE MEDIUM
OF GREATEST EFFICIENCY for reaching the printers and publishers of Canada. Make it
the medium of YOUR messages to the printers and publishers of Canada.

Write for sample copy and advertising rates

PRINTER AND PUBLISHER 143 University Ave.,
TORONTO, CAN.

The I.T.U. Course
does not pretend to make com-
positors, BUT

It helps them to become

*More efficient
More satisfied
More confident
Earn more wages
Prepare for promo-
tion from the case*



*Sold for less than cost, being endowed by the
International Typographical Union*



Get full information by dropping a postal to

The I.T.U. Commission
632 South Sherman Street, Chicago, Ill.



The Rouse Mitering Machine

embodies all the good points of similar tools and, in addition, has a number of exclusive time-saving, accuracy-insuring features not found in any other miterer. These features include a positive and permanently accurate *Point Gauge* that adjusts instantly and locks automatically, enabling you to

Miter to Points

inside measures. Also an improved method of locating and locking the rule-holder to all necessary angles, which permits very quick changes of angle, gives unusual strength and insures perfect accuracy. These features alone place the Rouse Mitering Machine in

A Class by Itself

But that is not all. Any way you look at it—design, construction, finish, accuracy or convenience—you find it the "class"; the best and handiest miterer you ever saw.

Price \$20.00

Extension Gauge (60 to 160 picas)
\$5.00 extra

*You ought to
have one*

*Sold by dealers
everywhere*

Made only by

H. B. Rouse & Company

CHICAGO, U. S. A.

Now in the Press

There will be issued soon the last word on processwork, by THE INLAND PRINTER expert and acknowledged authority on that subject, entitled

Horgan's Half-tone and Photomechanical Processes

This book covers all working phases of present-day photomechanical printing processes.

Rotary photogravure and photolithography as applied to the offset press are fully described for the first time.

There is also a glossary of 481 words used in the process art.

The scope of the publication is indicated by the contents, which are as follows:

- Engravers' and Printers' Exhibits
- Photolithography Applied to Stone or Metal
- Collotype
- Colloids Used—Gelatin, Isinglass
- Photogravure
- Moss Process of Swelled-gelatin Relief
- Photoelectrotype
- Relief-line Engraving
- Half-tone Process
- Half-tone Engravers Should Know
- Three-color and Four-color Blockmaking
- Photoplanography for the Offset Press
- Rotary Photogravure
- Transferring Enamel to a Roll
- Facts for Every Process Photographer
- Zinc and Copper Etchers' Formulas, Methods
- For Foremen, Finishers, Journeymen
- Pointers for the Photographer
- Bichromate Poisoning Remedies
- Proper Care of a Lithographic Roller
- Negatives Etched by Hand
- Screens and Their Care
- Processworkers May Be Jailed
- "Direct Process" with Norwich Film
- Key-plates, to Photograph on Zinc
- Weights and Measures
- Metric Measures Converted Into English
- Thermometer Comparisons
- Poisons, Symptoms and Antidotes
- Chemicals in English, Latin, German and French
- Chemical Symbols and Solubilities
- Exposures Affected by Focus and Stop
- Glossary of Process Terms

It will prove a useful publication for every person—from working photoengraver to editor and ad-writer—interested in the preparation of illustrations for the press.

The Inland Printer Co.

Publishers

632 South Sherman Street

Chicago, Ill.

Sheet without
Hinge

Sheet with
our invisible
Hinge

**Note the Comparative
Flexibility of Ledger
Paper With and Without
Our Invisible Hinge**

HOLD a sheet of Brown's Linen Ledger Hinged Paper to the light. Near the binding edge you will see a wide faint strip in the paper, extending across the sheet. (Note the small circle sketch.) Write for sample sheets. This strip is our famous invisible hinge. It is the *only* hinge that has the same strength, thickness and writing and erasing qualities as the rest of the sheet.

The *ordinary* hinge is produced by reducing the thickness of the paper near the binding edge. This *naturally weakens the paper*. And this weakness comes at the point of greatest strain — near the binding edge.

The idea of hinged pages for a ledger, is to *eliminate* the awkward springy bulge of the pages when the book is open. Ledgers made of Brown's Hinged Ledger Paper open flat and solid — their pages can be utilized to the very binding. If you want the perfect hinge and the perfect ledger paper, be particular to recommend that your customers use

Brown's Linen Ledger Paper

This famous paper is Uncle Sam's standard and is the preferred paper of state, county and city governments. It possesses perfect ruling qualities. It never grows yellow or dingy from age and stands hardest usage without signs of wear. Write for Sample Book.

L. L. Brown Paper Company

Established 1850

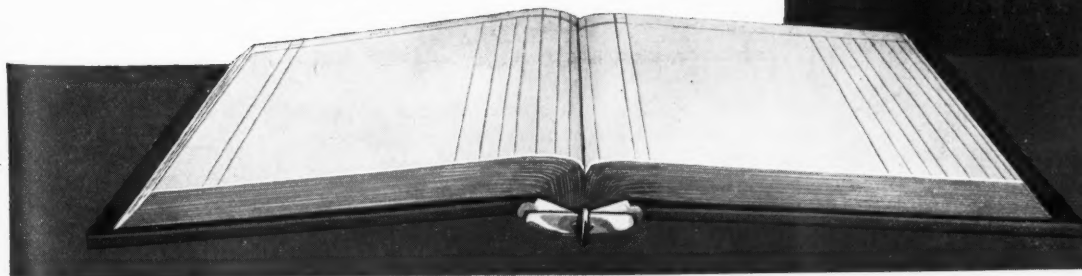
Adams, Berkshire County, Mass., U. S. A.

Facsimile of

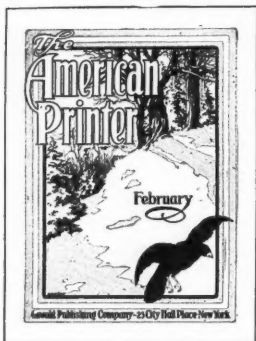


water-mark

LL. BROWN PAPER CO.
LINEN LEDGER



A New Educational Contest—in Print-shop Knowledge—is announced in the February number



of **THE AMERICAN PRINTER**. It is open to all without any expense whatever. Full information sent on request. This number also contains all the usual high-class features—attractive color plates, artistic black-and-white illustrations, more than twenty departments of practical articles on composition, presswork, business and cost problems, estimating, engraving, advertising and art, new books, binding, stockroom, publishing, selling the printer's product, newspapers, and so forth. Reset examples, review of specimens, acknowledgment of greetings, organization and general news, queer things in printerdom—everything of interest to the printer, publisher, engraver, binder and advertising man. **THE AMERICAN PRINTER** is a magazine of American Printing.

Send thirty cents for a copy of the February number, or three dollars for a year's subscription. Oswald Publishing Company, 25 City Hall Place, New York.

Typesetting Machine Engineers' Journal

23 Duane Street, New York

A monthly magazine devoted to composing-room machinery, edited and published by practical machinists.

Complete patent records of inventions applicable to typesetting and typesetting machinery in all countries—a feature.

\$1.00 A YEAR

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A MONTHLY TECHNICAL TRADE JOURNAL WITH 20,000 SUBSCRIBERS

Best medium for direct communication with the user and purchaser of Pressroom Machinery and Materials

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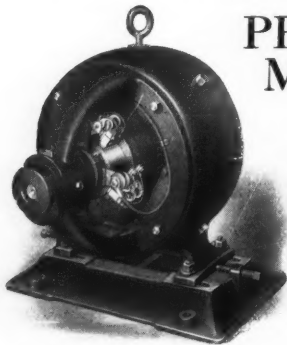
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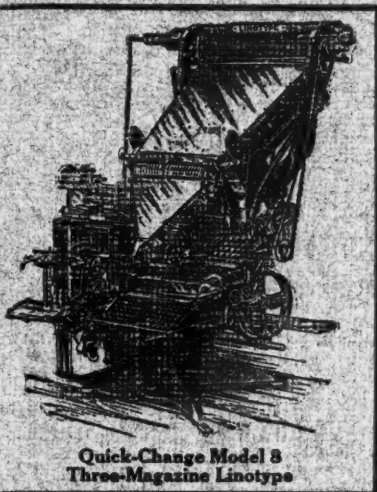
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00000 Special	46 x 68 in.	41 x 64 in.	1700
00000	46 x 65 in.	41 x 61 in.	1700
0000	46 x 62 in.	41 x 58 in.	1700
00	43 x 56 in.	38 x 52 in.	1800
1	39 x 53 in.	34½ x 49 in.	1900
2	35 x 50 in.	30½ x 46 in.	2000
3	33 x 46 in.	28 x 42 in.	2100
4	29 x 41 in.	24 x 37 in.	2200

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Press No.	Type Bed	Type Matter	Practical Speed Per Hour
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4	29 x 40 in.	24 x 37 in.	2500
1-Pony	26 x 34 in.	21 x 30 in.	2700

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000	45½ x 62 in.	40 x 61 in.	1600
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